SMITHSONIAN
INSTITUTION
LIBRARIES

Gift of
CORRINE BARSKY

Uovo Majolica

POTTERY AND PORCELAIN.

* * Many errors must inevitably occur in a work of this kind;
I shall therefore feel much obliged for any corrections or information (to be made use of upon a future occasion) which may be addressed to me at the publisher's.

COLLECTIONS

TOWARDS

A HISTORY OF

POTTERY AND PORCELAIN,

IN THE 15TH, 16TH, 17TH, AND 18TH CENTURIES :

WITH A DESCRIPTION OF THE MANUFACTURE, A GLOSSARY, AND
A LIST OF MONOGRAMS.

— ♦ —
BY JOSEPH MARRYAT.

ILLUSTRATED WITH COLOURED PLATES AND WOODCUTS.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1850.

LONDON :
BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

NK
3780
M3
1850
CHMRB

PREFACE.

THE origin of the present work may be briefly stated as follows. When first I became a collector of china, I found great difficulty in obtaining the information I desired to aid me in the pursuit. The majority of publications on the subject were either learned disquisitions upon the mythology of the Greek classical paintings, or, on the other hand, mere technical details of the manufacture, while a knowledge of the different kinds of Pottery and Porcelain appeared limited to the dealers. This induced me, in a tour which I subsequently made, to visit the principal collections and manufactories on the Continent, and conjointly with my friend Sir Charles Price, I began to compose, for my amusement, a manuscript work upon Pottery and Porcelain, to be illuminated by his pen, and illustrated by drawings of specimens of porcelain, with portraits of the principal patrons of the art, and views of the various places connected with its manufacture. The undertaking remains incomplete, but the information

collected being deemed by many of sufficient interest for publication, as a Handbook of Pottery and Porcelain, I was led to prepare it for the press. The publisher, appreciating my labours more highly than I do, has liberally proposed to embellish the work with woodcuts and coloured plates, which have greatly contributed to render it attractive.

The sketch commences rather abruptly at about the fifteenth century and concludes at the eighteenth. The history of the previous epoch has been confided to abler hands, and will form a separate volume.

In this, I enter neither into erudite disquisitions nor into technical details ; my endeavour has been to produce a work which may be acceptable to the general reader, and, at the same time, useful to the collector, enabling him to ascertain the nature of the specimens he possesses, and what are considered the most desirable in forming a collection. A copious glossary is given, and fac-similes of the marks and monograms of the different manufactures.

In the compilation of this work, I have made great use of the valuable treatise of M. Brongniart, and have been much indebted to M. Riocreux, the Director of the Musée Céramique at Sèvres, as well as to the late Mr. Bandinel, Dr. Klemm, Sir Charles Price, Mr. Way, Mr. Ford, and others, who have furnished me with many interesting contributions.

INTRODUCTION.

THE Plastic or Ceramic Art is deserving of our attention, as being one of those first cultivated by every nation of the world. Its productions, though in modern times restricted to domestic use, were employed by the ancients for higher and nobler purposes. Pottery was the medium of expressing their homage for the dead, and the prize of the victor in the public games. Successful cultivators of the art were honoured with statues and medals, decreed to them by the State, and their names were transmitted to posterity by poets and historians. Hence the potter's was an honourable profession ; a College for its members was established by Numa, and a family of potters who worked for the king, is mentioned in the genealogy of the tribe of Judah.*

* "These were the potters, and those that dwelt among plants and hedges : there they dwelt with the king for his work." 1 Chronicles, iv. 23. The pot-

ter's art furnishes us with many of the most beautiful metaphors of Scripture. When the Almighty would show His absolute dominion over man, and His

The existence of pottery has proved of the highest value as an aid to historical research. From the pottery of the tombs, we learn the domestic manners of nations long since passed away, and may trace the geographical limits of the various great empires of the world. The extent of ancient Greece, of its colonies, and its conquests, is clearly to be traced through each division of the Old World by the Grecian funereal pottery, which, distinct in its character from that of any other, long survived the political existence of the Grecian empire.* The limits of the Roman empire are, in like manner, deduced from the remains of the Roman pottery; beyond the spot where Arminius repulsed the Roman legions, no trace of Roman pottery has been found, and the frontier line of the Roman dominion in Britain is marked out in a similar manner. The extent of the Mahomedan empire in the Old World, and the Aztec dominion in the New, would alike be clearly pointed out by their pottery if no other record of their conquests had been transmitted to us.

The Ceramic art has always been an object for royal patronage. The Chinese emperors obtained, by high premiums, the unrivalled manufacture of the egg-shell

irresistible power over their hearts, He had often recourse to the similitude of a potter, who makes what he pleases of his clay: sometimes a vessel of honour, and sometimes of dishonour; now forming it and then breaking it; now preserving it, then rejecting it. Psalm ii. 9;

Isaiah, xlv. 9, lxiv. 8; Jeremiah, xviii. 6, xix. 11; Rev., ii. 27, &c.

* The Grecian funereal pottery existed as a manufacture, perhaps, not less than 1200 years; from about the ninth century before the Christian era to about 350 years after.

porcelain, and they enrolled the potter martyr* in the catalogue of their deities. The Dukes of Urbino, by their liberal patronage, introduced the beautiful majolica ; from Henry II. and Diana de Poitiers an unrivalled fayence derives its name, and that Prince and his consort, Catherine de' Medici, developed the genius of Palissy ; Augustus the Strong, Maria Theresa, Frederic the Great, and other reigning princes of Germany both founded and brought to perfection at their own expense the Porcelain manufactures of their respective countries ;† Russia owes the establishment of hers to Elizabeth and Catherine II. ; Charles III. founded those of Capo di Monte and the Buen Retiro ; Madame Pompadour, by her influence over Louis XV., brought the porcelain of Sèvres to its unrivalled perfection ; while Dubarry gave her name to the most lovely colour it has produced ; and William, Duke of Cumberland, supported that of Chelsea, which unfortunately was abandoned, for want of encouragement, at the death of its royal patron. Even Wedgwood, who in general courted no extraneous aid, was fain to secure a

* Page 108.

† The effect of patronage was particularly remarkable in the rapid progress of the Porcelain manufactories in Europe, where the art was only introduced in the beginning of the eighteenth century, and where, in less than fifty years' time, it rose to its greatest perfection. When, however, the manu-

facture ceased to be monopolised by crowned heads, though the community gained by the introduction of porcelain into general use, the art was degraded by the substitution of a cheap and common manufacture for the exquisite productions of the royal establishments.

certain number of subscribers to enable him to take the copy of the Barberini Vase, while his newly invented earthenware was introduced under the patronage of Queen Charlotte and bore her name.*

Nor is the art less associated with the names of celebrated historical characters. With the tale of the unfortunate Jacqueline of Hainault, it can never cease to be identified.† The fictile career of Palissy and Böttcher entitles them to a place in the romance of history. The Minister De Calonne occupied himself with the manufacture of Lille and Arras.‡ We find Nelson, in the midst of his victorious course, engaged in collecting the china of Capo di Monte§ and Copenhagen.|| The partiality of the unfortunate Admiral Byng¶ for china was designated in the political caricatures of the day; Dr. Johnson interested himself in the manufacture at Chelsea; and numerous other instances might be given, if more were necessary, to prove the interest that has, in all ages, been inspired by the productions of the potter's art.

* Page 68.

† Page 73.

‡ Page 206.

§ Page 215.

|| Page 168.

¶ It appears that he was a great fop, and a great collector of china. In one of the caricatures of the day, he is represented in the garb of a beau, with the muff, and other accessories of that cha-

racter. At his side is a parcel of china, with the inscription "China warehouse." Allusion is also made to his being a collector of china, in a metrical parody of his dispatch to the Admiralty announcing his desertion of Port Mahon. — *Wright's England under the House of Hanover.*

CONTENTS.

CHAPTER I.

	PAGE
SOFT POTTERY OF ITALY.—(MAJOLICA.)	3

Majolica, or Enamelled Pottery of Italy.—First copied from Moorish Plates.—Pisan Expedition against Majorca.—Manufacture at Pesaro.—Luca della Robbia.—Petit Château de Madrid.—Dukes of Urbino.—Raffaëlle Ware.—Derivation of the term Majolica.—Mezza Majolica.—Artists in Majolica.—Its Various Forms.—Pilgrims' Bottles.—Spezieria at Loreto.—Sacred Cups.—Collections at Strawberry Hill, Narford Hall, Stowe, and others.—Majolica in Germany.—In France.

CHAPTER II.

SOFT POTTERY OF FRANCE	30
----------------------------------	----

Soft Pottery of France.—Nevers.—Rouen.—Mémorial of Bernard Palissy.—Palissy Ware.

CHAPTER III.

SOFT POTTERY OF GERMANY AND HOLLAND	41
---	----

Pottery of Nuremberg.—Enamelled Tiles for Stoves.—Specimen of Pottery in the Royal Library at Paris.—Establishment on the Rhine.—Delft, or Dutch Ware.—Designs copied from the Japanese.—Date of its Manufacture.—Its Decline.

CHAPTER IV.

HARD POTTERY.—(<i>Fayence à pâte dure</i> .)	49
---	----

Hard Pottery.—France.—Fayence of Henry II.—England.—Elizabethan Ware.—Shakspeare's Jug.—Fulham Pottery.—Staffordshire Potteries.—Crouch Ware.—Place's China.—Wedgwood.—Holland and Germany.—Pipe Manufacture.—Italy.—Terraglia of Doccia.

CHAPTER V.

	PAGE
STONEWARE. (<i>Grès-Cérame</i>)	72

Stoneware of China and Japan.—Of Germany.—Jacobus Flasks.—Jacqueline of Hainault.—Luther's Jug.—Apostles' Mugs.—Flemish Stoneware.—Grès-Flamand.—Collection of Mr. Huyvetter.—Stoneware of France.—Poteries Azurées of Beauvais.—England.—Coloured Wares of Wedgwood.—Variety and Beauty of his Manufactures.

CHAPTER VI.

PORCELAIN.—(HARD PASTE. ORIENTAL.)	95
--	----

Porcelain of China.—Its Antiquity.—Porcelain Tower of Nankin.—Marco Polo in China.—Present of Porcelain from Saladin.—From the Soldan of Egypt to Lorenzo de' Medici.—China introduced into Europe by the Portuguese.—Dutch East India Company.—Dutch Embassy to China.—Manufactory at Kiansi.—Mary Queen of Scots' China.—Presents of Porcelain to Queen Elizabeth.—Mention of Porcelain by Evelyn and others.—Oriental Service of Queen Anne.—Lady M. W. Montague.—Addison and Horace Walpole.—Mission of French Jesuits to China.—Kaolin and Petuntse.—Antiquity of the White Porcelain.—Blue and White of Nankin.—Celadon.—Egg-shell.—Imperial Yellow and Ruby.—Modern Porcelain made at Canton.—Old Sea-green.—Japan Palace at Dresden.—Porcelain of Japan.—Its Character.—Superior to the Chinese.—Porcelain of Persia.—Its Manufacture doubtful.

CHAPTER VII.

PORCELAIN.—(HARD PASTE. EUROPEAN.)	128
--	-----

SAXONY. First European Porcelain made in Dresden.—Böttcher's Discovery.—He is removed to Meissen.—Precautions for keeping the Process secret.—Flourishing state of the Manufactory under Royal Patronage.—Description by Jonas Hanway.—Calamitous Effect of the Seven Years' War.—Decay and Decline.—Present State.—Visit of Wedgwood.—Count Brühl's Tailor.—Lace Figures.—Honeycomb China.—Collection at Japan Palace described by Hanway and Klemm.—Comparison.—Marks.

CHAPTER VIII.

	PAGE
PORCELAIN.—(HARD PASTE. EUROPEAN.)	145

AUSTRIA. Imperial Manufactory founded at Vienna.—Progress under Maria Theresa and Joseph II.—Present State.—Description of the Ware.—Specimens.—Mark. HÖCHST (Mayence). Established under Ringler.—Progress, Decline, and Abandonment.—Ware.—Marks.—Manufactory at Keltersbach. BRUNSWICK. Manufactory established at Fürstenburg by Duke Charles.—Progress and Present State.—Description of Ware.—Mark. BAVARIA. Manufactory established at Frankenthal by Charles Theodore, Elector Palatine.—Progress and Final Abandonment.—Ware.—Marks.—Maximilian III., Elector of Bavaria, establishes Manufactory at Nymphenburg.—Progress and Present State.—Ware.—Mark. BADEN. Establishment and Destruction of Manufactory.—Mark.—Palace of La Favorite. WURTEMBERG. Establishment at Ludwigsburg.—Progress and Present State.—Ware.—Marks. HESSE. Cassel.—Supposed Site of Manufactory.—Fulda.—St. Boniface.—Manufactory established by the Prince Abbot.—Progress and Abandonment.—Ware.—Marks. PRUSSIA. Frederick the Great establishes Manufactory at Berlin.—Progress and Present State.—Ware.—Marks. THURINGIA. Albert, Duke of Coburg, establishes Manufactories at Rudolstadt.—Gotha, &c.—Ware.—Marks. RUSSIA. Manufactory established at Petersburg by Empress Elizabeth.—Progress and Present State.—Ware.—Mark. HOLLAND. Manufactories established during the Seven Years' War at Amstel and the Hague.—Progress and Abandonment.—Wares.—Marks. DENMARK. Manufactory at Copenhagen.—Nelson.—Progress and Present State.—Ware.—Marks. SWITZERLAND. Manufactory established at Zurich.—Progress and Abandonment.—Ware.—Mark.—Nions or Nyon.

CHAPTER IX.

PORCELAIN.—NATURALLY SOFT PASTE. (<i>Tendre Naturelle</i> .)	170
---	-----

CHELSEA. Account of Manufactory by Lister.—Patronised by William Duke of Cumberland.—Rise, Progress, and Final Abandonment.—Experiments of Dr. Johnson.—Beauty of Ware.—Forms.—Claret Colour.—Marks.—Collections.—Strawberry Hill. Bow. Early Establishment and Abandonment.—Marks. DERBY. Established from Chelsea.—Progress, and Present State.—Ware.—Marks. SALOPIAN. Mark. WORCESTER. Establishment by Dr. Wall.—Beauty of the Blue.—Marks. NANTGARROW, SWANSEA, BRISTOL, ROCKINGHAM, and others.

CHAPTER X.

	PAGE
PORCELAIN.—ARTIFICIALLY SOFT PASTE. (<i>Tendre Artificielle</i> .)	189

Manufacture of Porcelain at St. Cloud.—First mentioned by Lister.—Alluded to by Voltaire.—Privileges granted by Louis XIV.—The Minister Orry engages the Brothers Dubois.—A Company established under the name of Charles Adam, at Vincennes.—Patronised by Madame de Pompadour.—Perfection of the Porcelain.—Manufactory transferred to Sèvres.—Purchased by Louis XV.—Endeavours to make Hard Paste.—Negotiations with Hanüing.—Guettard discovers Kaolin at Alençon.—Madame Darnet makes known the Kaolin of St. Yrieix.—Hard Porcelain made.—Manufactory spared in the Revolution.—M. Brongniart appointed by the First Consul.—Beauty of the Pâte Tendre.—Its most celebrated Colours.—Rose Dubarry, &c.—Style of Decoration.—Porcelain Flowers of Vincennes.—Exclusive Privilege to gild Porcelain.—Historical Series of Forms.—Marks of the different Periods.—Fraudulent Imitation of Sèvres Porcelain.—Celebrated Collections.—Beau Brummell.—Strawberry Hill.—Various Private Collections.—Stowe.—Chantilly Porcelain.—Its Quality and Mark.—Villeroy.—Sceaux.—Clignancourt.—Étiolles.—Bourg-la-Reine.—Soft Paste of Flanders.—Tournay.—Lille.—Arras.

CHAPTER XI.

MANUFACTURES OF ITALY AND SPAIN	211
---------------------------------	-----

FLORENCE. Marquis of Ginori's Manufactory at Doccia. VENICE. Bassano, at Le Nove. TURIN, at Vineuf, by Dr. Gioanetti. NAPLES. Capo di Monte, established by Charles III.—Chatham Correspondence.—State of the Manufactory under Ferdinand.—Extract from a Letter of Lord Nelson.—Decline and Ruin.—Character of the Porcelain.—Collection at Portici. SPAIN. Charles III. establishes the Manufactory at Buen Retiro.—Secrecy observed.—Extracts from Swinburne.—Bourgoanne.—Rev. J. Townsend, Don A. Ponz, and Laborde.—Destruction of the Manufactory by the French.—Southey.—Mr. Ford.—Beauty of the Ware. PORTUGAL. Vista Alegre.

APPENDIX.

	PAGE
GLOSSARY OF TERMS USED IN THE DESCRIPTION OF POTTERY AND PORCELAIN	225
TABLE, SHOWING THE VARIOUS CLASSES OF POTTERY AND PORCELAIN . .	303
MARKS AND MONOGRAMS	311
TABLE OF THE MARKS AND MONOGRAMS OF THE PAINTERS, DECORATORS, AND GILDERS EMPLOYED IN THE ROYAL MANUFACTURE OF SÈVRES, FROM 1753 TO 1800	335
CHRONOLOGICAL TABLE OF THE LETTERS EMPLOYED AT THE SÈVRES MANUFACTORY FROM 1753 TO 1817, TO INDICATE THE YEAR IN WHICH THE PIECE WAS DECORATED	343
LA FAYENCE	345
THE CASE OF THE UNDERTAKER OF THE CHELSEA MANUFACTURE OF PORCELAIN WARE	349
CHRONOLOGICAL TABLE OF THE DISCOVERIES AND PROGRESS OF THE KERAMIC ART	353
CHRONOLOGICAL TABLE OF THE ESTABLISHMENT OF ENAMELLED POTTERY .	357
CHRONOLOGICAL HISTORY OF PORCELAIN	259
ANALYSIS OF THE DIFFERENT KINDS OF POTTERY, ACCORDING TO M. BRONGNIART	363
ANALYSIS OF THE DIFFERENT KINDS OF PORCELAIN, ACCORDING TO M. BRONGNIART AND OTHERS	364
LIST OF PRIVATE COLLECTIONS OF CHINA, ETC., IN GREAT BRITAIN . .	366
INDEX	369

ERRATA.

- ♦—
Page	8,	note,	<i>for</i> "George Andrioli,"	<i>read</i> "Giorgio Andreoli."
"	21,	line 12,	<i>for</i> "is,"	<i>read</i> "was."
"	24,	"	20,	<i>for</i> "Zanto,"
				<i>read</i> "Xanto."
"	31,	note,	line 14,	<i>for</i> "ceramic,"
				<i>read</i> "Keramic."
"	38,	Fig. 17,	<i>for</i> "Salt Cellar,"	<i>read</i> "Compotier."
"	"	"	16,	<i>for</i> "Compotier. Coll. Préaux,"
				<i>read</i> "Salt Cellar. Coll. Le Comte."
"	76,	line 16,	<i>for</i> "Marolini,"	<i>read</i> "Marcolini."
"	101,	"	14 from bottom,"	<i>for</i> "moulded,"
				<i>read</i> "mounted."
"	161,	"	4,	<i>for</i> "Arnandus,"
				<i>read</i> "Amandus."
"	162,	"	11,	<i>for</i> "Henrich,"
				<i>read</i> "Heinrich."
"	164,	"	16,	<i>for</i> "Teiffurt,"
				<i>read</i> "Tieffurt."
"	228,	"	9,	<i>for</i> "Galen,"
				<i>read</i> "the Emperor Gallienus."
"	229,	"	19,	<i>for</i> "Loggii,"
				<i>read</i> "Loggie."
"	252,	"	2 from bottom,	<i>for</i> "fig. 45,"
				<i>read</i> "fig. 36."
"	288,	"	4 from bottom,	<i>for</i> "1536,"
				<i>read</i> "1836."

Description of the Coloured Plates.

AZULEJO	PAGE 4
-------------------	-----------

Spanish Moresco Tile, enamelled, with the escutcheon and motto of the Kings of Grenada. The date of its manufacture appears to be about 1300. From the collection of R. FORD, Esq.

EWER. (MAJOLICA)	Frontispiece.
----------------------------	---------------

This is of fine form, with beak of peculiar shape, and twisted handles. The subject of the painting is Acis and Galatea, after Giulio Romano. On the other side of the Ewer, Galatea is represented riding upon a sea-horse, attended by Cupid upon a dolphin. The date of the manufacture is from 1500 to 1550. This specimen was formerly at Strawberry Hill, but is now in the collection of the Author. Size, to the top of the handle, 19 inches.

VASO DALLA SPEZIERIA. (MAJOLICA)	18
--	----

These vessels were made to hold drugs in the medical dispensaries. This appears, by the inscription, to have contained Bugloss (Buglox), a simple much in repute in ancient pharmacy. The female figure portrayed upon the vase, was probably the portrait of the lady-love of the painter, whose name he wished to transmit to posterity, "Puccia di Domenico," that is, Puccia, daughter of Domenico. This piece, of which the date is about the middle of the sixteenth century, was sold, with several others, to the Author, from the Spezieria attached to a convent at Messina, where they were to be replaced with glass vessels. Height, 17 inches.

JUG. AMATORII. (MAJOLICA)	20
-------------------------------------	----

The mouth is trilobed, after the fashion of some of the ancient Greek pottery. The "Cecilia Bella," the lady whose portrait is given, is the subject of the Amatorii. Formerly in the collection of R. FORD, Esq. Height to the cover, 8 inches.

	PAGE
PLATE. (MAJOLICA)	20

The same description applies to this specimen representing "Minerva Bella." In the collection of the Author. Diameter, $9\frac{1}{2}$ inches.

PILGRIM'S BOTTLE. (MAJOLICA)	22
--	----

A fine specimen of Raffaëlle grotesques, with medallions upon a white ground; the form elegant. Formerly at Strawberry Hill; now in the collection of the Author. Height, $14\frac{1}{2}$ inches.

DISH BY BERNARD PALISSY	36
-----------------------------------	----

Subject, a Nymph reclining among the reeds, her arm resting upon an urn, from which escapes a stream. Near her stands the dog Bliandi, discovering a spring (*Fons*). The subject is a personification of Fontainebleau (anciently called Fons Bliandi, or Blandi*), a name it is said to have derived from one of the hounds of Louis VII, who discovered a spring there. This dish is after a design of Maitre Roux,† who was employed by Francis I. in the works of the Palace of Fontainebleau. In the collection of the Author. Diameter, $11\frac{1}{2}$ inches.

GRÈS-FLAMAND JUG	78
----------------------------	----

A good specimen of this ware, both in point of colour and form. The neck of the Jug is ornamented with Medusa's heads. In the collection of the Author. Height, 10 inches.

JAR. ORIENTAL	112
-------------------------	-----

The paste of this Jar is very thin and fine; the turquoise colour, which is rarely seen so bright, has been copied both at Sèvres and Dresden. The total absence of perspective in the Chinese drawing is remarkable. In the collection of the Author. Height, 14 inches.

* The etymology of Fontainebleau has given rise to much dispute, some referring it to the legend above mentioned, others deriving it from the beauty of the water (Fontaine belle eau). Louis VII. dates, in 1169, a charter from "Fontaine Blead," and he built a chapel there, which was consecrated by Thomas à Becket.

† Or Rosso, born at Florence, 1496, lost all his property at the sack of Rome, and went to Paris, where Francis I. made him superintendent of the works at Fontainebleau. He died, 1496, at Fontainebleau. Having unjustly accused his friend Pellegrin of theft, the latter was put to the torture, which so affected Rosso, that he took poison, and died the same day.

	PAGE
VASE. SÈVRES. ("VAISSEAU À MAT.")	202

This splendid specimen is of curious form, representing an ancient galley, with its sail nearly furled, the holes round the vase being intended to contain hyacinths, or other bulbous roots, which flower in water. It is banded in green and blue, and is of the finest painting and decoration, being of the period 1750—1755. This vase forms the centre of three, the two companion vases being equally fine in quality. They are in the possession of Mrs. Byng, of St. James's Square, and Waltham Park. Height, 15½ inches.

VASE. SÈVRES. ("VASE DUPLESSIS À TÊTE D'ÉLEPHANT.")	204
---	-----

This elegant specimen is one of three vases, the centre one of which is similar in form to Plate 11. It is of exquisite delicacy of colouring, the rose Dubarry being relieved by flowers painted upon a white ground. The elephant handles are rarely seen; the date of its manufacture is from 1755—1768. This set, formerly in the possession of H. R. H. the Princess Sophia, now belongs to Charles Mills, Esq., Camelford House. Height, 17 inches.

EWER. CAPO DI MONTE	216
-------------------------------	-----

This elegant piece is moulded from the shells of the Mediterranean, coloured after nature. The handle is formed of branched coral. This ewer, with the basin (woodcut 64), are good specimens of the old Capo di Monte Porcelain. The ewer belonged to the late Countess of Blessington; the basin was bought at Naples. Both are in the possession of the Author. Height, 11 inches.

List of Woodcuts.

SOFT POTTERY (ENAMELLED).

Fig.	Page.	Country.	Subject.	From whence taken.	Height. Inches.
1	5	SPAIN. SPANO-MORESCO.	Plate.	MARRYAT.	10 diam.
2	6	" "	Facade of San. Sisto Pisa, decorated with Moorish Plates.	Drawing by W. BECK, Esq.	...
3	9	ITALY. TERRA INVE- TRIATA.	Altar-piece by Luca della Robbia, for- merly at San. Minia- to, Florence. The thickness of the faience, 1½ inch.	BRONGNIART, Atlas, xxxvi. 5, (from Coll. SAUVAGEOT).	...
4	15	" MAJOLICA.	Pax.	MARRYAT.	6 × 5
5	16	" "	Vase, Galatea.	"	18
6	17	" "	" David and Bath- sheba.	"	18
7	18	" "	Ewer, Landing of Caesar.	DU SOMMERARD.	...
8	...	" "	Sauceboat.	"	...
9	...	" "	Bénitier, grotesque form.	MARRYAT.	6
10	23	" "	Oviform Vase.	Formerly at Stowe.	8
11	...	" "	Cistern on tripod base.	"	24 × 15
12	25	" "	Dish, Storming of Go- leta.	MARRYAT.	19 diam.
13	30	FRANCE. NEVERS.	Pilgrim's Bottle.	"	11
14	36	" PALISSY.	Dish, with reptiles in relief.	"	13
15	37	" "	Vase, ovoid, fruit and flowers in relief. Ground blue, orna- ments yellow.	BRONGNIART, At- las, xxxvi. 3.	19½
16	38	" "	Compotier.	PRÉAUX.	
17	...	" "	Salt-cellar, Ornaments in relief. Ground blue.	LE COMTE.	7
18	39	" "	Tile for Stove.	POURTALÈS.	13
19	42	GERMANY.	Dish, blue and brown.	MARRYAT.	20
20	...	" NUREMBERG.	Tureen.	"	13 × 6
21	43	" "	Chaufepied.	"	11
22	...	" "	Vase. Ornaments in relief. Ground blue, leaves and lizards green.	BRONGNIART, Atlas, xxxvii. 8, (from SAUVAGEOT).	8½
23	44	" "	Stove tile.	BARRON.	
24	45	" "	Drinking Cup. Bear.	PALLISER	} 8½
25	...	" "	The same in profile.	"	

HARD POTTERY (FINE EARTHENWARE).

Fig.	Page.	Country.	Subject.	From whence taken.	Height. Inches.
26	52	FRANCE. FAYENCE OF HENRY II.	Biberon.	BRONGNIART, Atlas, xxxvii. 3 (from Coll. PRÉAUX).	7
27	53	"	Ewer.	PRÉAUX.	7
28	54	"	Candlestick.	SIR A. DE ROTHS- CHILD. At Gloucester.	11
29	57	ENGLAND. ELIZABETHAN WARE.	Shakspeare's Jug	At Gloucester.	9
30	60	"	Tea Pot.	MARRYAT.	4½
31	61	"	Cream Jug.	"	3
32	64	" CROUCH WARE.	Lady in a Sedan Chair.	ILLUSTRATED LON- DON NEWS.	
33	...	"	Group of.	"	...

HARD POTTERY (STONEWARE).

34	73	JAPAN.	Coffee Pot.	BECKFORD.	...
35	74	GERMANY. RHINE.	Jacobus Kannetje.	MARRYAT.	13
36	75	"	Jug, brown.	"	10
37	76	"	Apostles' Mug.	"	5
38	...	"	Jug, ornamented, cruet- shaped.	"	6½
39	77	" GRÈS FLA- MAND.	Vase.	HUYVETTER.	...
40	78	"	Jug, biannular.	"	...
41	79	"	" ellipsoid.	"	...
42	...	"	" discoid.	"	...
43	86	ENGLAND. WEDGWOOD.	Vase.	MARRYAT.	12
44	91	"	Candlestick.	BANDINEL.	...
45	...	"	Sack Pot.	CURZON.	...

PORCELAIN.

46	97	ORIENTAL.	Bottles found in the Egyptian Tombs. Green and white.	WILKINSON'S "Manners and Customs of the Ancient Egyp- tians."	2½
47	109	" NANKIN.	Dish, blue and white.	MARRYAT.	diam. 17
48	110	"	Jar, blue and white.	"	17
49	113	" CHINA.	Kylin, green.	"	18
50	114	"	Bottle, striped brown and white.	"	11
51	118	"	Match Pot, turquoise.	"	4½
52	119	"	Stork.	BECKFORD.	...
53	121	" JAPAN.	Saucer, ancient pattern.	MARRYAT.	5½
54	124	"	Bottle, gourd-shaped.	"	15
55	134	EUROPEAN. DRESDEN.	Tea Pot, grotesque.	"	6½
56	136	"	Vase, with cameos.	"	5
57	138	"	Count Bruhl's Tailor. (There is a larger size of 18 in.)	"	9
58	...	"	Tailor's Wife.	"	7
59	142	"	Ape.	"	28
60	...	"	Empress Catherine's Dog.	"	long 17
61	161	" FULDA.	Coffee Pot.	"	8
62	180	ENGLAND. BOW.	Cream Jug.	BANDINEL.	4
63	199	FRANCE. SÈVRES.	Vase, quaint shape.	DESDEN, Private.	
64	216	NAPLES. CAPO DI MONTE.	Basin.	MARRYAT.	14 x 12
65	217	"	Salt Cellar.	"	7 long.

Woodcuts in the Glossary.

Fig.	Page.	Subject.	Country.	From whence taken.	Height. Inches.
66	226	Brickmakers.	THEBES.	WILKINSON'S "Manners and Customs of the Egyptians."	...
67	227	Alcarazza.	SPAIN.	AULDJO.	...
68	"	Water Cooler.	EGYPT.	BRITISH MUSEUM.	...
69	228	Amphora.	POMPEII.	AULDJO.	...
70	231	Azulejo. Cuarto Real.	SPAIN.	Drawing, G. S. NICHOLSON, Esq.	6½
71	234	Bottle, blue faience of	PERSIA.	MARRYAT.	7
72	"	" Pilgrim's.	EGYPT.	BRITISH MUSEUM.	...
73	"	" Twin-joined.	EGYPT.	" "	...
74	"	" Double.	CHILI.	" "	...
75	238	Mummy Cone.	EGYPT.	" "	...
76	241	Drinking Cup. Fish.	CHILI.	MARRYAT.	4½
77	"	" " Head.	PERU.	BECKFORD.	...
78	242	" " "	GREEK.	MUSEO BORBONICO.	...
79	"	" " Leg.	VULCI.	BRITISH MUSEUM.	...
80	243	" " Cylix with Eyes.	VULCI.	BRONGNIART, Atlas, xx. 2 (from MICALI.)	...
81	248	Cooking Pot.	VELLORE.	SIR EDWARD BARNES.	...
82	249	Annular Vase.	CAMPANIAD.	BRONGNIART, Atlas xxxi. 10.	diam 5
83	250	Funereal Urn (half)	CORSICA.	TRAITE, t. 1. p. 456.	...
84	251	" Jar of a Coroado Chief.	BRAZIL.	BRONGNIART, Atlas, xix. 6. (from DEBRET.)	...
85	253	Greybeard.	ENGLAND.	BRONGNIART, Atlas, xx. 8.	...
86	254	Cyathus, black pottery of	ETRURIA.	AULDJO.	...
87	255	Tinaja.	SPAIN.	MUSÉE CÉRAMIQUE.	10 feet.
88	"	"	"	BRONGNIART, Atlas xix. 1.	10 feet.
89	256	Koupchine.	CAUCASUS.	" " xxii. 3.	...
90	257	Vase cerclé ruins of	ANTINOE.	OWEN JONES'S Alhambra.	4 ft. 3 in.
91	258	La Jarra.	ALHAMBRA.	BRONGNIART, Atlas, xxxiii. 1.	...
92	260	Kiln, Common Pottery.	PARIS.	" " xxxviii. 2.	...
93	"	" Hard "	BEAUVAIS.	" " lii. 1.	...
94	"	" Porcelain.	SÈVRES.	" " xxx. 9.	...
95	265	Mark, Roman Potter's Stamp.	LEZOUX, Au- vergne.	BRITISH MUSEUM.	...
96	270	Olla on Vase.	GREECE.	BRONGNIART, Atlas, xix. 4 (partly from WINCKEL- MANN.)	...
97	274	Diogenes in Pithos.	VILLA AL- BANI.	Drawing, G. S. NICHOLSON, Esq.	...
98	278	Child's Rattle.	SCANDINAVIA.	" " "	...
99	"	Funereal Vessel.	"	BRONGNIART, Atlas, xxv. 16.	8 in.
100	"	Pottery. Aboriginal.	MECKLENBURG	ILLUST. LONDON NEWS.	...
101	279	" Mexican.	MEXICO.	BRITISH MUSEUM.	...
102	"	"	"	ILLUST. LONDON NEWS.	...
103	280	" South American.	PERU.	" " "	...
104	"	"	"	WILLIAM TURNER, Esq.	...
105	281	"	BAGOTA,	R. FORD, Esq.	...
106	282	" Moorish Fragment.	SPAIN.	MUSEO BORBONICO.	...
107	285	Rhyton.	GREECE.	" " "	...
108	"	"	"	HENNIKE'S Letters.	...
109	293	Tile. Norman.	FRANCE.	" " "	...
110	"	"	"	BRONGNIART, Atlas i. 1.	...
111	296	Tomb with Skeleton.	GERMANY.	(from KRUSE.)	...
112	"	" Ashes.	"	" " i. 2.	...
113	297	" Cut Stone.	CAMPANIAD.	" " "	...
114	"	"	"	" " "	...
115	298	Urn.	NORFOLK.	BRITISH MUSEUM.	...
116	"	"	MECKLENBURG	BRONGNIART, Atlas, xxv. 14.	...
117	301	Vase.	GREECE.	DODWELL'S GREECE.	...
118	302	"	"	BECKFORD.	...

POTTERY.

POTTERY is either soft (*tendre*) or hard (*dur*). The terms have reference to the composition as well as to the degree of heat to which it is exposed in the furnace. Thus, common-brick is soft ; fire-brick hard. The common earthenware vessels, such as pipkins, pans, &c., are soft ; while crockery, such as Queen's ware and stone ware, is hard.

SOFT POTTERY. (*Fayence, à pâte tendre.*)

This class has been produced from the most ancient period, and its peculiar characteristics are,—soft paste, which may be scratched with a knife or file,—composed of clay, sand, and lime (*Pâte argilo-sableuse calcarifère*), and, generally, fusibility at the heat of a porcelain furnace.

These soft wares are divided into four kinds, viz. :—

1. UNGLAZED (<i>mattes</i>).	3. GLAZED (<i>vernissées</i>).
2. LUSTROUS (<i>lustrées</i>).	4. ENAMELLED (<i>émaillées</i>).

The three first kinds comprise the ancient pottery of Egypt, Greece, and Rome, as well as the more modern in

common use among all nations. The last kind (enamelled), which is the subject of the present section, is covered with thick enamel, composed of silex or quartzose sand, with oxides of tin and lead, whence the term *stannifère*, given to it by M. Brongniart. This ware is susceptible of being decorated with paintings of great delicacy. The productions of Persia, Arabia and Spain being of an earlier date than the fifteenth century, it is not proposed to describe them here ; those only of Italy, France, and Germany, come within the scope of the present sketch.

CHAPTER I.

SOFT POTTERY OF ITALY.—(MAJOLICA.)

Majolica, or Enamelled Pottery of Italy.—First copied from Moorish Plates.—Pisan Expedition against Majorca.—Manufacture at Pesaro.—Luca della Robbia.—Petit Château de Madrid.—Dukes of Urbino.—Raffaelle Ware.—Derivation of the term Majolica.—Mezza Majolica.—Artists in Majolica.—Its Various Forms.—Pilgrims' Bottles.—Spezieria at Loreto.—Sacred Cups.—Collections at Strawberry Hill, Narford Hall, Stowe, and others.—Majolica in Germany.—In France.

THE Italian pottery, generally known under the names of Majolica, Raffaelle ware, and sometimes by the term of "Umbrian ware," though the production of the fifteenth century, owed its origin, about the twelfth century, to the introduction into Italy of the Moorish pottery,* obtained as the spoil of conquest by the various Italian republican states engaged in warfare with the Infidels.

The first introduction of painted pottery into Italy may be traced to the Pisans. It is related by Sismondi,† that the zeal of the Pisans against the Infidels urged their undertaking the deliverance of the Tyrrhene Sea from the aggression of the Mussulman Corsairs. A king of Majorca, named Nazaredeck, by his atrocious acts of piracy spread terror along the coasts of France and Italy. It was computed that 20,000 Christians were confined in his dungeons. In the year 1113 the citizens of Pisa were exhorted on the festival of Easter by their Archbishop, in the name of the

* See coloured plate, "Azulejo."

† Rep. Ital. du Moyen Age.

God of the Christians, to undertake the deliverance of their brethren who were groaning in the prisons of the Infidels, and thereby maintain the glory of Pisa. Religious enthusiasm soon took possession of the minds of all present, and every man capable of bearing arms took up the cross and prepared for the expedition. In the month of August, the Crusaders set sail for the Balearic Isles, but the mariner's compass not having been then invented to assist them in their navigation, after a violent tempest they were thrown upon the coast of Catalonia, where they remained till the following year. They again sailed in the month of April, 1114, and reached Iviça. After a bloody combat they took the Island, and passed on to Majorca, where they undertook the siege of the town of that name, which was valiantly defended for a whole year, but was taken about Easter 1115, notwithstanding the courageous resistance of the Saracens, assisted by their numerous allies. The king was killed, his successor was made prisoner and conducted to Pisa, and spoils and booty of immense value freighted the Pisan galleys in their triumphant return to their native city.

That the painted Moorish pottery, an article of great value, and supposed to have been almost unknown at that period in Italy, formed part of these spoils, appears probable from the fact of plates, or *bacini*, of apparently Moorish pattern and origin, being found incrustated in the walls of the most ancient churches of Pisa, as well as in those of many other towns in Italy.

Mr. Dawson Turner, in his unpublished journal, dated Pisa, October 18th, 1825, says :—

“ After having returned to the Conservatore the keys

Tile — Azulejo.

of the Campo Santo, he was kind enough to walk and show me several specimens of plates from Majorca, embedded in the walls of sundry churches in the city, to which they form singular ornaments. It was a custom at Pisa, with the warriors returning from the Crusades and stopping at Majorca, to bring home this peculiar earthenware by way at once of testimony and trophy. They are accordingly only to be found in the oldest buildings of the style that we in England should call Norman. In St. Sisto and St. Apollonica, they are on the West front, and a row of them is also to be seen running along the sides under the cornice. In St. Francisco are some near the top of the Campanile, which is very lofty. I afterwards observed others in the walls of two churches of about the same date at Pavia."

Sir F. Palgrave observed similar plates on the Campanile

Fig. 1. Span. Moresco Plate. (Coll. Marryat.)

of a church in the Forum at Rome, also on the façade (of Lombard architecture) of San Giovanni in Ciel d'Oro, at Pavia, and under the caves of San Pietro in Grado, outside

the walls of Pisa; the latter were chiefly of a bright green, and covered with patterns which had every appearance of being Moorish.

The front of the Church of San Michele, Pavia,* supposed to be of as early date as the sixth or seventh century, has been ornamented with pateræ of rude earthenware, coloured with blue and yellow. One or two yet remain, and circular holes show where others of the same kind had been inserted. Similar specimens are found in other buildings in Tuscany, and the Ciceroni, who are never at a loss for an answer, tell you they were brought from Palestine by the Crusaders.

Further researches have been since made respecting the Moorish plates, existing in the walls of the Church of

Fig. 2. Façade of San Sisto, Pisa decorated with Moorish Plates.

San Sisto, from which it appears that there are now very few remaining, and that all those which are under the cornice along the side, prove to be merely plaster impressions, painted to resemble the original plates, which have been stolen or taken away. On the West front there remain four of the original plates, which, from their comparatively inaccessible situation, have escaped the fate of

* See Murray's Handbook of North Italy under the head "Pavia."

the others. Drawings of these plates have been made, as well as of the mode in which they are inserted.

Notwithstanding the early period of the introduction of these specimens of Moorish pottery, it would appear that they remained a long time admired and venerated as religious trophies, before they were imitated, as there exists no record of any manufacture of Majolica in Italy before the fourteenth century, nearly 200 years after the period already mentioned.

The early specimens of Majolica of the fourteenth century are very similar to the Moorish pottery, consisting of arabesque patterns in yellow and green upon a blue ground, and are evidently copied from them. Under the dominion of the House of Sforza,* the art greatly improved, and the manufacture at Pesaro had in 1450 arrived at a high degree of excellence.

Notwithstanding the foregoing testimony which may be considered nearly conclusive as to the Moorish origin of Italian pottery, Passeri claims the invention on behalf of his birth-place Pesaro, in which city he says that the manufacture of pottery existed from the earliest times; that it remained in abeyance during the decline of the Roman empire, and revived about the fourteenth century, at which period arose the custom of decorating the façades of churches with coloured plates of earthenware (*bacini*); that some of a yellow colour still remained on the Church of St. Agostino, and that some yellow and green ones which adorned the façades of the Duomo and St. Fernando, had been removed in his time. He asserts that these specimens were not Moorish, but the first efforts of

* Francesco Sforza seized the March of Ancona from Pope Eugenius IV., in 1434, and erected it into an independent state.

Italian art; and he thinks it probable that the art originated with Luca della Robbia, and that it might have been brought by the Sforzi to Pesaro, where it could have been easily adapted to all kinds of pottery, at a period long prior to the introduction into Italy of the “contrefatte majorichine.”*

Luca della Robbia, born in 1388, was an eminent sculptor in marble and bronze, and worked both at Florence and at Rimini. Having abandoned his original employment for that of modelling in terra cotta, he succeeded, after many experiments, in making a white enamel, with which he coated his works, and thus rendered them durable. Vasari writes of him, “che faceva l’opere di terra quasi eterne.” His chief productions are Madonnas, Scripture subjects, figures, and architectural ornaments: they are by far the finest works of art ever executed in pottery. He adorned the Italian churches with tiles, as well as with altar-pieces, in terra cotta enamelled; and he is the founder of a school which produced works not much inferior to his own. The “Petit Château de Madrid,” in the Bois de Boulogne, near Paris, received the appellation of “Château de Fayence,” from having been ornamented with enamelled tiles, the work of an Italian artist, named Girolamo della Robbia, a grand-nephew of Luca, whom Francis I. brought from Italy. This château is now wholly destroyed. The tiles seem to have been introduced into portions of the architectural composition, rather as accessory ornaments than as a “lining” or revêtement of the walls. Analogous ornaments, the work of Luca de Maiano, 1521, were to be seen in the old gate, Whitehall, and at Hampton Court.†

* In the Museum at Frankfort is a composition in earthenware of many hundred figures, representing the Virgin and Saints, by George Andrioli 1511;

which served as an altar-piece to a church at Gubbio. It is of great merit.

† See “Ellis’s Original Letters,” 3rd Series i. 249.

Luca della Robbia sometimes, though rarely, used a coloured instead of white enamel in his compositions. The annexed cut (Fig. 3) represents the altar-piece of San Miniato, near Florence, by him. The ground is blue, the figures white, the fruits, &c., gold colour, and the garlands green.

A reference to dates will show the great antiquity of the Majorca pottery. The bacini mentioned were (if not Moorish) Italian imitations, of a much later period. And if further evidence be wanting of the very obvious derivation of the term Majolica from Majorca, a passage in the works of Julius Scaliger appears to set the matter at rest. When, comparing the porcelain of India with the pottery of Majorca, he says that the Italian pottery derived its name of Majolica from Majorca, where the pottery was most excellent.* Octavius Ferrari also, in his work upon the origin of the Italian language, states his belief, "that the use of Majolica, as well as the name, came from Majorca."

Fig. 3. Altarpiece of terra cotta, by L. della Robbia. San Miniato.

* "Horum pretia, cum et opes, et patientiam, postremo etiam fidem excederent; novo ingenio tam belle imitati sunt in Insulis Majoricis, ut sæpe difficile judicatu sit, utra vera, utrave adulterina. Profecto nec formâ, nec specie, nec nitore cedunt, aliquando etiam superant elegantîâ. In Italiâ nunc audio tam perfecta venire, ut cuivis cassitero,

quod ibi vocant peltrum anteferantur. Ea comptâ unâ literâ, a Balearibus, ubi dicuntur excellentissima fieri, Majolica nominantur."—*Julius Cæsar Scaliger*, lib. 15: *Exotericarum Exercitationum*, No. 92.

Extracted from "*Istoria delle Pitture in Majolica descritta da Giambattista Passeri*:" reprinted at Pesaro, 1838.

This celebrated manufacture owed its great perfection to the princely house of Urbino, by whom it was patronised for 200 years. The first Duke Frederick of Montefeltro (1444), who was a celebrated warrior, as well as a man of letters,* continued and upheld the manufacture of Majolica. His son, Guidobaldo, established another manufacture at Pesaro, in which the first artists of the age were employed. His nephew and successor, Francesco Maria della Rovere, added to them that of Gubbio. The next Duke, Guidobaldo II., took great pains to improve the style of painting. He assembled at Urbino the most celebrated artists of the school of Raffaello, who furnished the designs from which the finest specimens of the art were produced. He painted some vases with his own hand. He also formed the celebrated collection of the Spezieria, or medical dispensary attached to the Palace of Urbino. But overwhelmed with debt, he was obliged to contract the expenses of these establishments, and the quality of the ware deteriorated rapidly in consequence. The last Duke, Francesco Maria II., after having built the magnificent Palace of Castel Durante, which he adorned with choice specimens of Majolica, was compelled, from a similar cause, to dismiss his best artists, a necessity which completed the ruin of the manufactory. In his dotage he abdicated his Duchy in favour of the Holy See; and dying in 1631, his valuable collections of Majolica became the property of Ferdinand de' Medici,† who removed them to Florence; that of the Spezieria, already mentioned, was presented to the shrine at Loreto.

* Sansovino relates that when he took Volterra, of all the booty made by his army at the sacking of the town he reserved for himself only a magnificent

Hebrew Bible, with which he enriched his library.

† He had married the grand-daughter of Francesco Maria.

The immortal Raffaele Sanzio d'Urbino, who was born at Urbino in 1483, and died at Rome in 1520, has given his name to this ware. But this general use of the term "Raffaele ware" has, doubtless, arisen from an erroneous supposition that its splendid designs were either painted by him or under his immediate direction ; whereas the finest specimens are not of an earlier date than 1540. The designs for many of them were, however, furnished by his scholars from the original drawings of their great master.

It is matter of indifference whether Raffaele himself ever painted any of these earthen plates with his own hand, since they could not now be identified ; while the pretty legend of the arts, that love guided his pencil, loses little of its value by the uncertainty. At all events, it is certain that the compositions of Raffaele are found upon a very large number of Majolica vessels.

It was in the sixteenth century that the art of engraving reached its highest point of excellence in Italy under Marc Antonio. This artist was employed by Raffaele, lived in his house, and worked under his eye. The prints he executed became the fashion, and therefore were copied on these plates, affording another reason for the name of "Raffaele ware."

Keysler relates that Baron Tassis, of Venice, possessed an autograph writing of Raffaele, in which he informs the Duchess of Urbino that the designs are ready which the princess had desired to be made for some porcelain for her sideboard.*

Although Pesaro, Gubbio, and Urbino, were in the middle of the fifteenth and beginning of the sixteenth century,

* Travels in Germany, Italy, &c., 1756.

the sites of this celebrated manufacture, it afterwards extended to Rimini, Faenza, Forlì, Fermignano, and along the banks of the Metaurus, to Castel Durante (now Urbania), Ravenna, Ferrara, Bologna, and Castel di Daruta, in Perugia. Sienna, also, towards the end of the sixteenth century, furnished remarkably fine specimens. In the valley of the Abruzzi there was likewise a manufactory.

The early specimens, from 1450 to 1500, were a coarse ware, called *Mezza Majolica*. The finer ware, called "*Porcellana*,"* was afterwards introduced, on which the artists were able to paint grander compositions, and with better taste. It was at its greatest celebrity from 1540 to 1560, under Duke Guidobaldo II. During this period, artists were employed of first rate merit, and designs were introduced from classical or scriptural subjects, which were taken from the drawings, and Marc Antonio prints of the school of Raffaele, and other great masters, especially Parmegiano. Afterwards, from various circumstances, particularly the death of its royal patron, which took place in 1574, the manufacture began rapidly to decline, and the introduction of Oriental porcelain completed its ruin. An establishment, of an inferior ware, existed at Urbania in 1722.

What the *Mezza Majolica* wanted in drawing and design, was abundantly made up in the beauty and perfection of its colour and enamel glaze. From the excellence of the glaze, the yellow and white colours have the metallic lustre of gold and silver. The changeable light and "*Madreperla*" splendour were also given in great perfection ; and, indeed, have never been surpassed. The

* The name given at this period in Europe to the finest description of pottery, and derived from the Portuguese word "*Porcellana*," a cup.

iridescent ruby colour is peculiar to Pesaro and Gubbio, and is of very rare occurrence ; two colours only—blue and yellow, with their mixtures—appear to have been generally used in painting this ware, and the striking effect produced by the union of these simple colours shows the great talent of the painters employed in that early period of the art. The execution of the drawings, however, at that time, was rude and unfinished.

Arabesques and coats of heraldry round the rim of the dish, with the bust in the centre, characterise the general style of the “Mezza Majolica.” Semi-busts of the Deity were very generally introduced ; as also portraits of princes, (especially of the House of Sforza), of their consorts, and occasionally of the popes, accompanied sometimes with sentences in Latin or Italian. This style, which was dry and stiff, without shadow or mezzotint of any kind, continued till the introduction of the “porcellana” ware, when the art, as we have before mentioned, reached its highest point of excellence.

1560 was the commencement of a new era in the history of the Majolica. Then began to be painted landscapes and friezes, together with every strange variety of fanciful conceit, or “Capricci,” (as they are termed), boys, birds, trophies, musical instruments, monstrous animals, as well as copies from many of the fine Raffaele grotesques. But the decline of the art had begun. The drawings grew incorrect, the colours pale, badly shaded, and cloudy. The painters put aside the copies of the old masters, and foolishly adopting the stiff and contracted style of the early Flemish school, rapidly perverted the easy taste. In 1574 the ducal establishment was suppressed, on

account of its expense, and Majolica was from that time manufactured for common purposes only.

It was the usual custom for the artists to write the title of the subject, in blue characters, on the back of the dish, but rarely to affix their name and place of abode ; and when they painted a complete service, they marked only the principal piece, intending that one piece to speak for all. The arms of the families for whom the set was painted are frequently introduced on the plate or dish.

The letters I × P × distinguish the manufacture of Pesaro.

“Ugubbio” is generally inscribed upon that of Gubbio ; the name at full length, as “Urbini,” on that of Urbino ; the letter F. on that of Faenza. The letters C. and D. joined, form the mark on that of Castel Durante.

Most of the painters on this ware were mere copyists, and worked from drawings furnished by first-rate artists ; but among the best Majolica painters may be especially noticed Nicolo da Tolentino, of Pesaro, previously to 1500. Maestro Geronimo Vasajo, in 1542, his mark was O. and A. united by a cross. Also, Girolamo Lanfranco, who flourished from 1542 to 1560. Raffaele da Colle, a pupil of Raffaele, long resident at Pesaro ; and Terenzio di Matteo. These were also celebrated artists of Pesaro.

Giorgio Andreoli, of Pavia, settled at Gubbio in 1498. His mark, written in letters of bronze or gold colour, the G. of a peculiar form, was M°. G°. (Maestro Giorgio), from 1519 to 1537 ; though a single A. is found upon his earlier performances.

Maestro Rovigo, of Urbino, who flourished from 1532 to 1534, wrote his name at full length under the date and title.

Xanto, of Rovigo, was a celebrated painter of Urbino,

from 1530 to 1535. His colours have the metallic lustre so much prized.

Orazio Fontana painted the finest specimens in the collection of the "Spezieria," (now at Loreto), as also the presents sent by the duke to foreign potentates. His mark consists of the letters O. F., with a V. above and an F. below, signifying Orazio Fontana, Urbinate, Fecit.

Vasari writes that Battista Franco, in the employ of the Duke at Urbino in 1540, had no equal among his contemporaries in point of good drawing—"Nel vero, per fare un bel disegno, Batista non avea pari, e si potea dire valent' uomo." The ancient naval battles,* and the celebrated figures of the four Evangelists in the "Spezieria," are painted from drawings by that artist. His monogram is B F V F.

Cipriano Piccolpesso, of Castel Durante, about 1550, furnished a great many designs for the Duke, especially trophies of great beauty. The three brothers Gatti, and Guido of Savino, the last of whom emigrated to Flanders, were all equally celebrated artists of Castel Durante.

The art of making enamelled tiles appears to have passed from Spain into Italy in the fifteenth century, as

Passeri mentions their use in the Palace of the Sforzi, at

Fig. 4. Majolica Pax. (Coll. Marryat.)

* See Fig. 7.

Pesaro, and speaks of some which bore the arms of Costanza Sforza. They appear to have been also some-

Fig. 5. Majolica Vase. David and Bathsheba. (Coll. Marryat.)

times used for ecclesiastical purposes, as a Pax.* The specimen (Fig. 4) dated 1502, was originally framed and used as such.

Every variety of form which can be required for common

* Pax—an ecclesiastical instrument, of ancient use in the Roman Catholic Church, which the priest kissed first, then the clerk, and lastly the people who assisted at the service, one after another. It was usually of metal, and in the form of a plate or tablet, and had upon it a representation of the Crucifixion either in relief or engraved. The magnificent Pax of silver, engraved in

niello by Finiguerra, is still preserved at Florence. The term is derived from the divine salutation, "Pax vobiscum." The custom of kissing it was in compliance with the apostolic injunction of "Salute one another with a holy kiss," which, in the early ages of the Church, was literally practised, but which was discontinued in after times.

or domestic use, as well as for ornament and luxury, both elegant and grotesque, is to be found in the Majolica (Figs. 5, 6, 7). The early "Piatti da Pompa," or dishes for great occasions, were made at Pesaro, and the Pilgrims' Bottle is known by the holes in the bottom rim, through which a strap or cord was passed (see coloured Plate).

Fig. 6. Majolica Vase. Galatea. (Coll. Marryat.)

The "Tazzoni da frutta di rilievo," or fruit basins with embossed patterns in high relief, of the gold colour of Pesaro, dated 1470, are very curious.

The cisterns of large dimensions, and the vases of every quaint variety of form (Figs. 8, 9), highly embellished with

Fig. 7. Majolica Ewer. Landing of Caesar. (Coll. Du Sommerard.)

paintings, with their handles formed of serpents, and rims

Fig. 8. Majolica Sauce Boat. (Coll. Du Sommerard.)

Fig. 9. Majolica Vessel, grotesque form, (Coll. Marryat.)

Vase - Majolica della Spezieria

surmounted by grotesque figures of animals and fishes, and also those vessels used by apothecaries to hold their drugs, are greatly to be admired (see Plate, Vaso della Spezieria).

Amatorii, a name given to various pieces, such as small basins or small deep dishes (*bacinetti*) adorned with the portrait and name of a favourite lady to be presented by a lover as a pledge, are not less admirable specimens of the art. On such was inscribed under the portrait the name in this fashion :—

MINERVA BELLA.

CECILIA BELLA.

These portraits are interesting as giving the costume and head-dress of the period.

Small plates for ices and sweetmeats, about a palm in diameter ; children's plates, with paintings in the style of the *Festa di Ballo* ; nuptial vases, with appropriate subjects ; vases for holding different kinds of wine, poured out from one spout ; "*Fiaschini*," or small flasks, in the shape of lemons and apples ; cups covered with tendrils, and other quaint devices ; small statues of saints ; jocose figures ; birds of every kind, coloured after nature ; painted tiles, used for walls and floors, many of them admirably executed, show the great variety and excellence of this ware.

Giambattista Passeri, Abbate of Pesaro, from whose scarce publication* on the subject (in the library of Mr. Ford, a zealous collector of this ware) the above account is chiefly extracted, laments the caprice of fashion, which denounced Majolica as vulgar, and made Oriental

* "*Istoria delle Pitture in Majolica fatte in Pesaro e nel luoghi circonvicini.*" No date or place, but reprinted at Bologna in 1758, 12mo.

porcelain, just then introduced, the rage. The worthy Abbé naïvely exclaims, in concluding his work, that the preference given to Oriental Porcelain, with Chinese paintings no better than what are seen upon playing-cards, over the Italian Majolica, embellished with the designs of the school of the immortal Raffaele, proves the degeneracy of the age, and shows the lamentable predominance of the brutal over the intellectual part of man.*

After 1600 this celebrated ware almost ceased to be made in the States of Urbino, but in the following century there sprang up at Naples a manufactory which, in the forms and the style of the figures, has much resemblance to the ancient Majolica. More recently a similar ware was made at Venice.

Duke Francesco Maria, as we have already stated, presented to the "Santa Casa di Loreto," a splendid collection of Majolica, once belonging to the Spezieria attached to his palace. It is celebrated for containing 380 vases, painted from the designs of Raffaele, Giulio Romano, Michael Angelo, and other great masters; these are arranged in two rooms. The finest are placed in the first saloon, and exhibit the twelve Apostles, St. John, St. Paul the first Hermit, the chaste Susannah, and the dying Job, which is said to be after Raffaele. The others represent incidents of the Old Testament, actions of the ancient Romans and the Metamorphoses of Ovid. Those of the sportive games of children are in number eighty-four, each one being different from the other. These vases are very highly prized, as much for their

* "La parte brutale dell' uomo sarà a favor delle Porcellane, ma l' intellettuale e raziozinativa guidicherà a favor delle nostre Majoliche."

Plate — Majolica Amatori

beauty as for their extreme variety. Bartoli has engraved them in his description of the glorious master-pieces belonging to the Sanctuary of Loreto (Cap. XX); and the Grand Duke of Florence was so desirous of purchasing them, that he proposed to give in exchange for them a like number of silver vases of equal weight; while Queen Christina of Sweden was known to say, that of all the treasures of the Santa Casa, she esteemed them the most. Louis XIV. is reported to have offered for the four Evangelists and the Apostle Paul, an equal number of gold statues. The sacred cups of Loreto should also be mentioned. When the chapel is cleaned, the dust shaken from the dress of the Virgin or scraped from the walls, was carefully collected and mixed with the paste. This was made into small cups about four inches in diameter and one-and-half inch high. They are painted in blue and yellow, with the image of the Virgin and Child, and sometimes a representation of the Santa Casa, the inscription,

CON. POL. DI. S—C.

(con polvere di Santa Casa) being placed on either the exterior or interior rim of the cup.

A fine collection of this ware, which was removed thither from the Castle of Saltzdahlum at Wolfenbüttel, is to be found in the Ducal Museum at Brunswick. The Royal Museum at Berlin also contains a good collection.

Another celebrated collection, at Ludwigsburg, is mentioned by Göthe in his posthumous works.

In the Japan Palace at Dresden, there are to be seen 180 pieces of this ware, dating from 1532 to 1596, the subjects taken from Scripture history or Greek mythology.

Among the most remarkable are a vase, with the Ascension of our Saviour, after Raffaele, and three large fonts, with angels for supporters, the broad rims of which are painted in arabesques. Coats of arms have been painted over the original paintings, which are scarcely discernible, though St. Mark's Palace can be just recognised. There is a fine font or basin for washing glasses, in the Dispensary of the Escorial; the subject of the painting is the Judgment of Solomon.

Strawberry Hill was rich in specimens of this ware, many of great beauty and extreme rarity. A pair of fine triangular-shaped cisterns, painted from the designs of Giulio Romano, was sold for 160 guineas.* There was a great variety of Pilgrims' bottles, many of them very fine. One specimen in particular was curious, as having the crest and arms of Duke Ferdinand de' Medici, and his consort Christina of Lorraine, who were married in February, 1589.† There was likewise a very magnificent pair of vases,‡ with serpent handles and paintings from designs of Giulio Romano, singular in having this inscription:—

“FATE IN BOTECA DI ORAZIO FONTANA.”

Other specimens might be named as having adorned this celebrated collection, which has now unfortunately been dispersed.

Narford Hall, in the county of Norfolk, the seat of A. Fountaine, Esq., contains, perhaps, the finest collection in England of this ware. Many pieces are painted from the designs of Raffaele; but two pieces which deserve particular notice are a pair of cisterns of fine form and

* Miss Burdett Coutts was the purchaser.

† Sold for 23*l.* 4*s.* The Pilgrims' bottles sold for 10 guineas to 15 guineas each.

‡ Sold for 110*l.*

Vase Magica - Pilgrim's Bottle.

execution, and of the remarkable size of 3 feet in length by 18 inches diameter.

Stowe, the seat of the Duke of Buckingham, contained a vase which was formerly, among other fine specimens, in the collection of the late Mr. Gray, at Harringer House, in the county of Middlesex. It is extremely curious, as being an instance of enamelling over earthenware, in the style of Luca della Robbia. The ground of the vase is lapis lazuli blue, and it is exquisitely painted from designs by Giulio Romano, with figures in white; the top and foot are in arabesque upon the Majolica. This gem (of which the cut, Fig. 10, is half size) was sold at Harringer House for 35*l.*; it subsequently

Fig. 10. Oviform Majolica Vase
(Formerly at Stowe.)

Fig. 11. Cistern. (Formerly at Stowe.)

fetched, at the late sale at Stowe, 51 guineas. The silver-gilt handles, which had been added before the vase was transferred to the Stowe collection, can hardly be considered as an improvement.

At the same sale an oviform vase for sprinkling scented

water, painted with arabesques, sold for 27*l.* 16*s.* 6*d.* A single salt of grotesque form, for 10 guineas and a half, and a pair of the same sort for 12*l.* 12*s.* The plates were knocked down at from 5 to 10 guineas each. But the most interesting specimen was a cistern (Fig. 11) from the Borghese palace, which, although much broken, sold for 64 guineas.

Ralph Bernal, Esq., M.P., has been occupied for twelve years in forming a most extraordinary and unrivalled collection of this ware, as has likewise Mr. Ford, at Heavitree, near Exeter, who, passing from his early love of plates and dishes to books, has parted with the greater part of his collection, but still retains some exquisite specimens, particularly a large dish, the subject of which is Raffaele's Judgment of Paris, most beautifully painted, and a matchless specimen of that rare master, Giorgio da Gubbio.

The collection of the writer also contains some choice specimens from Strawberry Hill and from Mr. Ford's collection, besides others procured in Italy. A plate by Zanto, from Mr. Ford's collection, date 1533, the subject of which is a Sea Nymph, Cupid, Shells, &c., is a good specimen of the gold metallic lustre so highly prized by collectors. There is a large dish (Fig. 12) twenty-four inches diameter, the subject of the painting being the Storming of Goleta, on the coast of Africa, by Charles V.* The Roman eagles

* Goleta, an island on the coast of Africa, was the stronghold of the Corsair Barbarossa, and strongly fortified. It was attacked by Charles V., with a fleet of 500 vessels, and an army of 30,000 men, and carried by storm on the 25th

July, 1535. By this victory, and the subsequent surrender of Tunis, the emperor liberated 20,000 Christian captives, and effectually bridled the depredations of the African corsairs.—Robertson's *Charles V.* Book v.

Sug. Magolera Amatori

Fig. 12. Majolica Dish. Storming of Goleta. (Coll. Marryat.)

and letters SPQR are introduced upon the banners. There is a coat of arms on the obverse rim of the dish. The inscription on the reverse is singular : it is as follows :—

M· D· XXXXI·

Da Carlo d'Austria Imperator potente

L'alta Goletta inespugnabil tanto

Astretta, e prefa con furor repena.

In Urbino nella

botteg di Francesco

Silvano

MAJOLICA.—(IN GERMANY.)

Nuremberg claims the introduction of Majolica into Germany. Hirschvögel, an artisan of that city, travelled into Italy in 1503, and went to Urbino, where he learnt the art of enamelling pottery. He returned in 1507, and established the first manufactory of Majolica ; but sculpture and carving being more congenial to him than painting, the works he produced are ornamented in relief, and not painted upon an even surface like the Italian ware. The manufacture ceased after his death. There exist two fine specimens of this ware ; one in the collection of the King of Bavaria, the other in that of the heirs of the late M. Campe, bookseller, at Nuremberg.

MAJOLICA.—(IN FRANCE.)

Nevers has the credit of being the earliest site of enamelled pottery in France, though the fabric may be considered merely as an inferior description of the Italian Majolica, the imitation coming far short of the original manufacture.

The introduction of Majolica into France, and the establishment of its manufacture there under the name of "Fayence," took place in the time of Catherine of Medicis. Brought up at Florence, and afterwards resident at Urbino, the seat of the manufacture of Majolica, there can be little doubt that, upon her removal to the French Court, she was desirous of introducing those elegancies

and luxuries to which she had been accustomed, and which could with difficulty be obtained from Italy, owing to the constant wars between that country and France.

This Queen, however, did not succeed in establishing any manufactory of Majolica until the arrival from Italy of her kinsman, Louis Gonzaga, who, upon his establishment in the Dukedom of Nevers,* sent for artists from Italy, and finding suitable materials, succeeded in making a fine description of pottery similar to the Majolica.

The introduction of Fayence into Nevers by this prince, is mentioned in the epistle dedicatory which Gaston de Clave, native of the Nivernois, addressed to the "Illustrious Prince Louis Gonzaga, Duke of Nivernois and Rethel," in his work, entitled "*Apologia Argyropœiæ et Chrysopœiæ*," published "*ex tua metropoli vrbe Niurnensi, Calendis Aprilis, 1590.*" In this dedication the introduction of the manufacture of Fayence (called *figulinæ encausticæ*) is mentioned as one among many other reasons why the book should be dedicated to such an illustrious prince, patron, and benefactor to Nevers. The writer ends with imploring the "*Deum optimum maximum*" to grant a long life to his local *Mæcenæ*, and that he himself might live to see it. The work is quaint and odd, as Gaston is evidently a believer in the philosopher's

* The fiefs and family estates of the Dukes of Nevers, by failure of male issue, came to be divided among the three surviving sisters, who were princesses of such exceeding beauty, that at the court of Charles IX. they were called the Three Graces. Henrietta of Cleves, the eldest, obtained for her share the duchy of Nevers and county

of Rethel, with which she endowed Louis Gonzaga, on her marriage with him in 1565, and by royal ordinance he assumed the title of Duke of Nivernois. This prince was a great patron of the fine arts, but he was almost constantly occupied by the wars of the period, until his death (which took place at the Château de Nesle in 1595).

stone, and gives learned reasons why gold and silver will not burn to a cinder.*

The civil and religious wars which devastated the Nivernois, and carried fire and sword into every habitation, probably soon afterwards destroyed the original establishment, and dispersed the foreign workmen.

The Nevers pottery was perhaps the earliest instance of the introduction of the manufacture of Majolica by Italian workmen into a foreign country. As long as Italian artists were employed, this pottery partook of the character of its Italian origin, but when native artists took their place, the classical forms and paintings were by degrees superseded by ornaments of the Gallic school, till at length the manufactory descended to ordinary Fayence. This circumstance has caused some difficulty in identifying the locality of this ware, many specimens of Nevers being considered as real Majolica. The same remark will apply to the Flemish and German pieces manufactured by Italian artists, though these are not so easily mistaken.

It must be borne in mind, that the foreign manufactories of Majolica were not established till the decay of the art in Italy, and the consequent discouragement of the manufacture, had induced the workmen to emigrate to

* The portion of the dedication relating to Fayence is as follows :—

“Sunt etiam ex genere eorum, quæ præclaras urbes efficiunt, ingeniosi multarum artium artifices. Hinc vitrariæ, figulinæ et encausticæ artis artifices egregii, iussu tuo accersiti et immunitate tributorum alliciti, præstâtia opera civibus tuis commoda magisque exteris

admiranda subministrant. Sed et novissimis hisce diebus topographum et sculptores ingeniosos multis tuis sumptibus huc appellere iussisti, sic viris conspicuis civitatem tuam ornatam, ædificiis quoque perpolitam esse voluisti ; præsertim quòd et lignorum lapidū calcis et arenæ, quæ ad ea construenda sunt necessaria, multa esset copia.”—P. 9.

foreign countries in quest of employment. When thus removed from Italy, they of course had no longer the advantage of the designs and drawings of their great native masters, but were obliged to copy those of the country in which they were located.

CHAPTER II.

SOFT POTTERY OF FRANCE.

Soft Pottery of France.—Nevers.—Rouen.—Memoir of Bernard Palissy.—
Palissy Ware.

NEVERS appears to have recovered from its state of depression in the eighteenth century, and to have possessed a manufactory of Fayence of great extent and importance, which exported largely to all parts of the world. Though the quality of the ware was common, the brilliancy of the dark blue enamel, and the white patterns upon it, have a very striking appearance.* The introduction, however, of porcelain in the sixteenth century superseded the use of this as well as of all fine enamelled wares. This

Fig. 13. Enamelled Pilgrims'
Bottle. Nevers.
(Coll. Marryat.)

pottery has nevertheless been celebrated in *heroic* verse, by Pierre Defranây,† and the poem is so characteristically French, that we give it in the Appendix, being convinced that it will *amuse*, if it does not instruct the reader.

* The writer has a Pilgrims' bottle of this ware (Fig. 13), of which the colour

and brilliancy yields to no other pottery.

† See Appendix.

At the close of the seventeenth century the enamelled pottery of Rouen was much celebrated. The style of its ornaments distinguishes it from that of Nevers of the same period. When Louis XIV., in 1713, sent his plate to the mint to defray the expenses of the war, he had a service of this ware made expressly for his own use, of which an octagonal salt-cellar, bearing the mark of the fleur-de-lis, is in the collection at Sèvres.*

The next description of this ware peculiar to France is that which has immortalised the name of its maker, Palissy, the history of whose life is so interesting, and especially with reference to our art, that we shall give it at some length.

Bernard Palissy, a man of great natural genius, was born in the beginning of the sixteenth century, in the diocese of Agen, of parents so poor, that they could not give him any education. He learnt, however, to read and write, and having acquired some knowledge of land-

* M. André Pottier, conservateur de la Bibliothèque de Rouen, has paid much attention to the fictile manufactures of that city, and the history of the manufacture generally. He states that by documents preserved in the archives there, it appears that a kind of porcelain was made at Rouen, prior to the German discoveries. One of these documents cites the letters patent of Louis XIV., dated 1673, to Louis Poterat, Sieur de St. Etienne, who had discovered processes for fabricating porcelain similar to that of China, and wares resembling those of Delft, and authorising the establishment of works at St. Sever, near Rouen. It seems, however, that certain manufacturers, then settled at or near Rouen, regarded this enterprise as an intrusion upon their

rights, and attacked Poterat. His porcelain appears to have been shown at Paris, and to have excited much admiration. If so, it was not a mere project, but a manufacture in actual operation. M. Pottier possesses among his Rouen specimens some which he regards as Poterat's porcelain. It resembles the white oriental porcelain, opaque from the thickness of the substance, but is rather more vitrified.

As, however, M. Brongniart, who ought to be well acquainted with the subject of the French ceramic productions, makes no mention of this porcelain, it was probably merely a fine Fayence. The late Mr. Bandinel possessed two beautiful brackets of this ware, from the collection of M. Roussel.

surveying, obtained a livelihood by following that employment. The habit of drawing lines and geometrical figures, inspired him with a taste for design, which talent he developed in copying the works of the great Italian masters. He was employed in painting images and pictures upon glass. He visited the principal provinces in France, examined the monuments of antiquity, and made numerous observations upon different mineral productions, which are astonishing even at the present day. He also studied chemistry, as it was then taught, in order to know the composition and properties of minerals.

Palissy, having finished his travels before 1539, established himself at Saintes, and there lived upon the produce of his talent for painting. Seeing at this time a beautiful cup of enamelled pottery, the idea struck him, that if he could discover the secret of the composition of the enamel used, it would enable him to bring up his children creditably; and from that time his mind was solely directed to this object. He soon spent all his savings in useless attempts, but having been employed in 1543 to make a survey and plan of the salt-marshes of Saintonge, this work brought him a considerable sum of money, which he did not hesitate to devote to new experiments. These, however, did not succeed better than the first.

Neither the complaints of his wife, who reproached him with neglecting an employment which would secure his family from want, nor the representations of his friends, could deter him from continuing his experiments. He borrowed money to construct a new furnace, and when wood failed him, he actually burnt the tables and boards of his house to finish the operation, which succeeded

but imperfectly. He discharged his only workman, and not having money to pay him, he gave him part of his clothes. Palissy now became so wretched, that he dared no longer to show himself, and trembled to meet the looks of his wife and children, whose emaciated appearance seemed to accuse him of cruelty. Although devoured by chagrin, he affected a cheerful air, and persisted still in following up his experiments, until his efforts were at length crowned with the glorious result, to the attainment of which they had been so long and so patiently directed.

It was in 1555, after sixteen years of experiments more or less unsuccessful, that he discovered the composition of this long sought enamel, and soon his beautiful patterns and rustic pottery (*figulines*) obtained him fame and patronage. King Henry II., and following his example, the grand seigneurs of the Court, hastened to order from him vases and figures to ornament their gardens, and the Constable Montmorenci engaged him to decorate his château at Ecouen. Many beautiful fragments from this place have been preserved from destruction, and transferred to the Musée des Monuments Français, among which are some painted tiles, and also some painted glass, representing the history of Psyche, after the engraved designs of Raffaëlle.

Palissy had embraced the principles of the Reformation, and when the Parliament of Bordeaux, in 1562, ordered the execution of the new edict against the Protestants, the Duke of Montpensier gave him a safeguard, and ordered that his establishment should be exempted from the general proscription; but notwithstanding this special protection, he was arrested, his workshop destroyed by order of the

judges at Saintes, and it was necessary for the King himself to claim him as his own special servant, in order to save his life. He was called to Paris and lodged in the Tuileries, which favour no doubt rescued him from the massacre of St. Bartholomew. He there gave a course of lectures upon natural history and physics, which were attended by all the learned men of the day, and which he carried on with increasing success until the year 1584.

These services did not, however, give him favour in the eyes of the Leaguers, since he was arrested by order of the Sixteen and shut up in the Bastille. Henry III. went to visit him in prison, and said to him, "My good fellow, if you do not renounce your views upon the point of religion, I shall be constrained to leave you in the hands of my enemies." "Sire," replied this intrepid old man, "those who constrain you, can never have power over me, because I know how to die." Events, happily, did not come to this extremity, for the Duke of Montpensier, aware that he was not able to deliver him, humanely delayed the prosecution, and Palissy terminated in prison, about 1589, at the age of ninety, a life which he had rendered illustrious by great talents and rare virtues. His occupation as a potter arose from an accidental circumstance; but the courage and perseverance he displayed throughout his eventful and calamitous career would have been equally conspicuous, whatever pursuit he might have followed. France may, indeed, be as proud of his noble and independent character, as of the credit attached to his name from having brought the art of enamelling on pottery to a perfection till then unknown in that country.

His writings, little known in England, are excessively curious, especially the autobiography of his fictile career ; however, from want of precise and definite details, they give little information as to the processes he employed, and after his death, and that of his brothers who succeeded him, the art was lost.

PALISSY WARE.

The Fayence of Palissy is characterised by a peculiar style and many singular qualities. The forms of his figures are generally chaste. His ornaments, his historical, mythological, and allegorical subjects, are in relief and coloured. The colours are generally bright, but not much varied, being confined generally to yellows, blues, and grays, though sometimes extending to green, violet, and brown. He never succeeded in attaining the purity of the white enamel of Luca della Robbia, or even that of the Fayence of Nevers. The back of his pieces is never of an uniform colour, but is generally shaded, or coloured, with two or three different colours, such as blue, yellow, and brown. The enamel is hard, but the glaze is not so good as that of Delft.

The natural objects which are placed upon this Fayence are very true in form and colour ; for, with the exception of certain leaves, all were moulded from nature. The choice he has made shows that this potter was a skilful naturalist, for the fossil shells with which he has ornamented his different pieces, are the tertiary shells of the Paris basin, and their species can be clearly recognised. The fish are those of the Seine ; the reptiles and plants, of

the environs of Paris. There is no foreign natural production to be seen on his ware.

Fig. 14. Palissy Dish. Reptiles &c. in relief. (Coll. Marryat.)

The greater part of these pieces, particularly the dishes, or rather plateaux loaded with objects in relief, called "*pièces rustiques*," were destined merely to be placed upon the large armoires and buffets which ornamented the dining-rooms of that period. Pieces with a flat surface are extremely rare. The quantity made of this ware must have been great ; but notwithstanding this, there are, it has been stated, but thirty* varieties that can be separately characterised by their forms, subjects, and other ornaments.

Large stands or flat basins, having a rock in the centre, the ground representing, as it were, the bottom of the sea, with fishes, shells, seaweeds, pebbles, snakes, &c., the rock covered with submarine animals, appear to have been a favourite subject of this potter. (Fig. 14.)

* An eminent Paris collector of Palissy ware asserts that he has at least seventy varieties.

Dish - Pottery Ware.

Ewers and vases, with grotesque ornaments (Fig. 15), boars' heads, compotiers (Fig. 17), salt-cellars in various and curious devices (Fig. 16), figures of saints, tiles for the walls and floors of mansions, as well as for the covering of the stoves in use upon the Continent, were also made in great perfection by this celebrated artist.

Fig. 15. Palissy Vase. (Coll. Revoil.)

The Château de Montmorenci at Ecouen, was ornamented about the middle of the sixteenth century, with painted tiles, the work of Bernard Palissy.* A large portion of these

* Brongniart, *Traité des Arts Céramiques*.

beautiful tiles still exist at Ecouen, where one large room is entirely paved with them, and a considerable number may also be seen in the chapel. They exhibit the devices of the Constable de Montmorenci ; the colours are bright and effective ; they bear much resemblance in execution

Fig. 16. Palissy Salt Cellar. (Coll. Préaux.)

Fig. 17. Palissy Comptoir. (Coll. Préaux.)

to the Spanish tiles, but the design is wholly French ; there is no imitation of Azulejos perceptible in its character, which is altogether original. A specimen of one of a set of tiles used for covering a stove, the work of Bernard Palissy, from the collection of M. le Comté Pourtalès, is here given (Fig. 18.) Those of the Château de Madrid have been already noticed, as being of Italian manufacture.*

Palissy had two assistants, who were either his brothers

or sons, who worked with him, and continued the art until the time of Henry IV. There exists a plate of their workmanship, the subject of which has been several times repeated, and which represents that prince with his family. There is a manuscript in the Royal Library at Paris, containing an account of the expenses of the Queen Catherine de Medicis, dated 1570, in which the following passage occurs : — “ Qu'on a delivré à Bernard, Nicholas, et Mathurin Palissis, sculpteurs en terre, une ordonnance de

Fig. 18. Stove Tile (Palissy.)

la somme de 2600 livres tournois pour tous les ouvrages de terre cuite émaillée qui restaient à faire pour parfaire les quatre pans au pourtour de dedans de la grotte

commencée pour la reine en son palais lés le Louvre à Paris ; suivant le marché fait avec eux.”

Many other pieces of Fayence, nearly in the same style as that of Palissy's, with analogous colours and ornaments of reptiles, &c., in relief, are to be seen in various collections, and resembling his so nearly as scarcely to be distinguished. But as Palissy moulded the reptiles, plants, and shells of Paris only, this distinction may be usefully employed to detect the counterfeits. Besides, the colour of the last is generally of a uniform brown maroon, very different from that of Palissy ; and this Fayence, which is rare, is supposed to have been made in the south of France.

Another Fayence, much resembling Palissy ware in external form and in the brightness of its colours, was made in Germany about the same period, but it may be distinguished by the dirty red colour of the paste, which is evident, although covered with a very thick coat of enamel.

The most extensive and complete collection of Palissy's Fayence exists in the “Musée Royale,” in the Louvre, and in the Hotel de Cluny, purchased since the death of M. Du Sommerard, its late proprietor. These magnificent specimens have been eagerly bought up by the French Government, from a just appreciation of the merits of their talented and much persecuted countryman.*

* At a late sale at Phillips's, of Palissy ware and other articles belonging to M. Roussel, of Paris, an extraordinary large vase of this ware, enriched with boys in relief, supporting flowers and fruit in festoons, with mask heads on a fine blue

ground, and snake handles, sold for 57*l.* 15*s.* A very curious candlestick, with perforated work, and heads in relief, sold for 20*l.*, and various figures and other small objects brought high prices.

CHAPTER III.

SOFT POTTERY OF GERMANY AND HOLLAND.

Pottery of Nuremberg.—Enamelled Tiles for Stoves.—Specimen of Pottery in the Royal Library at Paris.—Establishment on the Rhine.—Delft, or Dutch Ware.—Designs copied from the Japanese.—Date of its Manufacture.—Its Decline.

OWING to the early discovery of a fine glaze, Germany excelled in this ware.

A commentator on the work of the monk Theophilus, "*Schedula diversarum artium*," relates the fact of this fine glaze (of which he gives the composition) having been used at Schelestad, in Alsace, as early as 1278, by a potter, whose name he does not mention, though he states that he died in 1283.

In the "*Annales Dominicarum*" of Colmar, published by Ursticius in his collection "*Scriptorum rerum Germanicarum*," there occurs a passage in reference to the events of 1283, which states that "*Obiit figulus Stezlstatt qui primus in Alsatia vitra vasa fictilia vestiebat.*"

The fabrics of Ratisbon, Landshutt, and especially Nuremberg, (Figs. 19, 20, 21, 22,) show a high degree of perfection in the glazing and colouring, which is not less varied and brilliant than the enamelled ware of the Arabs and Italians.

Fig. 19. Enamelled Dish. German. (Coll. Marryat.)

The fine green glaze, the complicated forms, the great number and variety of ornaments with which this ware is

Fig. 20. Tureen. Nuremberg. (Coll. Marryat.)

overlaid, its lightness and good workmanship, constitute the distinctive character of this pottery.

The potters of Nuremberg were celebrated for enamelled tiles of great size, used for covering stoves. Of these many fine specimens exist. In the Castle of Nuremberg there is a most remarkable collection of large ornamental stoves. They are composed of slabs, 27 inches by 25, and enriched with ornaments and figures in bas-relief, of a fine character, after the school of Holbein. The prevailing colour is deep

copper-green, sometimes blended with brown and yellow. They bear the date of 1657. A specimen of one of a set

Fig. 21. German Enamelled Chauffepied.
(Coll. Marryat.)

Fig. 22. German Ornamented Vase.
(Coll. Sauvegeot.)

of tiles used for covering stoves, is here given (Fig. 23), from the collection of Mr. Barron.

There are two small slabs of this period in the Royal Museum at Paris.* The figures are white upon a ground of varied brilliant colours. One has the hair gilt, a style of ornament very rare in this species of pottery.

In the Royal Library at Paris, there is a large dish (17 inches diameter) of fine paste, hard, tolerably white, the glaze of a copper-green colour, and enriched with ornaments in relief of every kind, among which may be distinguished the arms of France and Brittany in the time

* These slabs came from an unique stove (different from the others described), also in the Castle of Nurem-

berg. The vacancies caused by their abstraction have been filled up by tiles of modern fabric.

of Charles VIII., and the instruments of the crucifixion of the Saviour. The style of this dish resembles that of

Fig. 23. German Stove Tile. (Coll. Barron.)

the Nuremberg manufacture. It bears the early date of 1511.*

In the Royal Museum at Dresden, there is a splendid specimen of old Nuremberg manufacture, a pitcher of green glaze, with a medallion containing a Scripture subject in relief, of exquisite moulding, for which the Nuremberg artists were celebrated. It bears the date of 1473.

Thus the manufacture of enamelled pottery, which originated in Italy, flourished chiefly in Franconia ; and the classical taste of Italy, grafted upon the native Gothic, produced a quaint and curious description of pottery peculiar to this manufacture. Enamelled soft pottery, of various

* Brongniart, *Traité des Arts Céramiques*.

colours, with subjects and ornaments in relief, after the style of Palissy, was also made in Franconia. The costume of the figures indicates an earlier period than that of the fifteenth century ; it is therefore anterior to that of the pottery of Saintes and the Tuileries.* The ware of this

Fig. 24. German Drinking Cup. (Coll. Palliser.)

Fig. 25. Drinking Cup, in profile.

period is generally of very elaborate workmanship,—bears, (Figs. 24, 25), deer, and the various animals of the country being frequently introduced, and forming the piece itself, such as inkstands, drinking-mugs, &c.

Upon the Upper Rhine, where the material was abundant, many pottery establishments existed, particularly those at Strasburg and Frankenthal, belonging to Hanüng, which were converted in the beginning of the eighteenth century into porcelain establishments. Another place where a very fine enamelled pottery was made, was Höchst, on the Maine, belonging to Geltz, a merchant of Frankfort. This was in 1740 also converted into a porcelain establishment. The prevailing colour of these fabrics was green or blue.

* Brongniart, *Traité des Arts Céramiques*.

Lower Saxony produced the coloured enamelled wares with a black glaze. Drinking-vessels, in the shape of truncated cones, and ornamented with sculpture, were made at Mansfeld. Hopper, a celebrated engraver of Ratisbon, gave many designs for these decorations.

HOLLAND.

But the Dutch ware made at Delft, called the parent of pottery, is the most celebrated, not only on account of its singularity of form and colour, but also for its excellent qualities. It is remarkable for the beauty of its enamel, which is not a shining white, but slightly tinged with blue, and presents a smooth and even surface, allowing ornaments of every colour to be placed on it without disturbing the enamel or impairing the brilliancy or distinctness of the colours. The prevailing colour is blue.

The articles of delft manufactured for ornament were chiefly copied from the old Japan porcelain, both in form and colour. The exclusive communication which the Dutch so long enjoyed with Japan, had rendered them possessors of numerous specimens of this ware many years before it was known to the rest of Europe, as will be readily admitted by all those who have visited the cabinets in the Mauritshaus, at the Hague. Thus, early familiarised with the quaint forms and devices of the Japanese, the Dutch were led to introduce them into their home manufacture. The hideous, imaginary animals of the Chimæra class, the three-ringed bottle, the tall and shapeless beaker, and the large circular dish, may still be seen in most collections of Dutch delft; and so admirably are they imitative of

both the pattern and blue colour of the original, that nothing short of the touch and a close inspection will suffice to detect the difference.

The date of the establishment of this manufactory is not clearly ascertained, some placing it in the fifteenth, others in the sixteenth century. The following incident would fix it at least early in the later period. It is stated in Rapin's History of England, "that in the reign of Henry VII., in the year 1506, Philip and Joan, who had taken the title of King and Queen of Castile, left the Low Countries and embarked at Middleburgh for Spain. They set sail on the 10th of January, and before they left the Channel their fleet was dispersed by a storm, and the ship on board which they were, ran into Weymouth. Sir Thomas Trenchard, the High Sheriff, went to pay his respects to them, and they accepted his invitation to lodge at his house at Wolveton." From another source,* we further learn that "when the King took his leave, he presented his host with some immense delft ware dishes, and some bowls of Oriental china, one of which was inclosed in massive silver gilt. The latter of these were then great rarities, as they must have passed the Desert on the backs of camels, the Cape of Good Hope not having been colonised at that time."

The Trenchard family have removed from Wolveton, and the place has passed into other hands; but the writer has been informed that the celebrated cups given by Philip to Sir Thomas Trenchard, are now in the possession of J. B. Trenchard, Esq., of Potwell.

It is to the introduction of the fine English wares as

* See Hutchins' History of Dorset.

well as of Oriental porcelain, which came into general use in Europe, that the decline of the manufacture of fine pottery is to be attributed. The complicated forms, the fine and delicate paintings required, enhanced too much the price of a ware, of which the material was less esteemed than that of the new sort which then appeared. So that the fine enamelled soft pottery ceased to be made in the seventeenth century, and the manufacture degenerated to very ordinary ware.

CHAPTER IV.

HARD POTTERY. (*Fayence à pâte dure.*)

Hard Pottery.—France.—Fayence of Henry II.—England.—Elizabethan Ware.—Shakespeare's Jug.—Fulham Pottery.—Staffordshire Potteries.—Crouch Ware.—Place's China.—Wedgwood.—Holland and Germany.—Pipe Manufacture.—Italy.—Terraglia of Doccia.

THE character of hardness distinguishes this pottery from the preceding class, and that of opacity from porcelain.

This pottery is not to be scratched by the knife ; is opaque, argilo-siliceous, infusible. It is the production chiefly of the period between the sixteenth and the eighteenth centuries, and consists of two classes :—

1. FINE EARTHENWARE (*Fayence fine.*)
2. STONEWARE (*Grès-Cérame.*)

FINE EARTHENWARE (*Fayence fine.*)

FRANCE.

The earliest fabric known is that mysterious and unique manufacture of the “Renaissance,” the fine Fayence of Henry II. The manufacture of this ware, which was at once carried to a high degree of perfection, seems to have been suddenly and unaccountably lost, without leaving any record of where or by whom it was produced. By many it is supposed to be of Florentine manufacture, and

to have been sent by some of the relations of Catherine de Medicis as a present to Henry II. ; but, it differs too essentially from Italian Majolica, both in the paste of which it is composed, and in the style in which it is decorated, to warrant such a conjecture. Italy does not possess in its museums a single specimen of this ware, and of the thirty-seven pieces extant, twenty-seven have been traced as coming from Touraine and La Vendée. Many antiquaries, therefore, infer that the manufacture was at Thouars, in Touraine, although the Fayence may have been the work of an Italian artist.

But if the place of its manufacture is unknown, the pieces extant clearly attest the period of its fabrication. The Salamander, and other insignia of Francis I., are met with on the earlier specimens of this pottery ; but upon the majority of pieces, upon those more pure in design and more beautiful in execution than the preceding, we find the arms of Henry II., with his device, the three crescents, or his initial H, interlaced with the two D's of the Duchesse de Valentinois. Indeed, so constantly do her emblems appear upon the pieces, that the ware, though usually designated as "Faïence de Henri II.," is sometimes styled "Faïence de Diane de Poitiers." Even her widow's colours, black and white, are the two which are employed in some of the finest pieces. They were the fashionable colours of the court, Henry wore no others during his life, and was attired in them in the fatal tournament in which he fell. Her *impresa*, the crescent of Diana, is conspicuous on his palaces, and he even caused it to be engraved upon his coins. From these circumstances we must, therefore, conclude that the manufacture of this ware began at the end of the reign of

Francis I., was continued under that of Henry II., and, as we find upon it the emblems of these two Princes only, we may naturally infer that it is of French origin.

The paste of which this Fayence is composed is equally distinct from Majolica and Palissy ware. The two latter are both soft, whereas this, on the contrary, is hard. It is a true pipeclay, very fine, and very white, so as not to require, like the Italian Fayence, to be concealed by a thick enamel, and the ornaments with which it is enriched are simply covered with a thin, transparent, yellowish varnish.

The style of decoration of this ware is unique. Patterns or arabesques, are engraved on the paste, and the indentures filled with coloured pastes, so as to present an uniform, smooth surface, of the finest inlaying, or resembling, rather, a model of Cellini's silver work, chiselled and worked in niello. Hence it is sometimes styled "Faïence à niellure." These patterns are sometimes disposed in zones of yellow ochre, with borders of dark brown, sometimes of a pink, green, violet, black, or blue ; but the dark yellow ochre is the predominant colour.

In addition to these elegant niello-like decorations, this beautiful Fayence is enriched with raised ornaments, in bold relief, consisting of masks, escutcheons, lizards, frogs, shells, garlands, &c. ; in all of these the pink colour predominates. The forms of the pieces are always in the purest style of the "Renaissance," and are so finely modelled and so exquisite in execution, as to be compared with the chiselled and damascened works of the goldsmiths of the sixteenth century. They are usually small and light, and consist mostly of ornamental pieces,—cups, ewers, and a vase of peculiar form, to which the French have given the

name of "Biberon." Of the latter we give a specimen, (Fig. 26) from the cabinet of the late M. Préaux, whose

Fig. 26. Fayence de Henri II. Biberon. (Coll. Préaux.)

collection has just been dispersed, in consequence of the death of the proprietor. His was the richest known in this description of Fayence, of which he possessed six pieces.* The Biberon here figured is only seven inches high; the upper part is white, the ornaments yellow, and the lower part black with white ornaments. On the shield underneath the spout, are the three crescents interlaced. A small ewer (Fig. 27), seven inches high, ornamented with brown arabesques, inlaid upon a white ground, with

* These six pieces sold for the enormous sum of 12,248 francs (nearly 490*l*.) The Biberon for 2461 francs; a vase with a cover, for 1560 francs.

lizards and frogs enamelled in green, the handle and spout enriched with masks of great delicacy of execution,

Fig. 27. Fayence de Henri II. Ewer. (Coll. Préaux.)

was purchased by Mr. Webb, of Bond Street. But the most choice specimen in the cabinet of M. Préaux, was the candlestick of which we give a figure (Fig. 28), and which was purchased by Sir Anthony de Rothschild for the sum of 4900 francs.* The surface is exquisitely enriched with arabesque patterns, either in black upon a white ground, or in white upon a black. The form is monumental, and in the finest style; three figures of genii support escutcheons, bearing the arms of France, and the double D. These genii stand upon masks, which are united by garlands enamelled in green. The top of the candlestick terminates in the form

* Amounting, duty included, to about 220*l*.

of a vase, and bears inscribed the fleurs-de-lys and the monogram of our Saviour. This piece, for delicacy of detail

Fig 28. Fayence de Henri II. Candlestick. (Coll. Rothschild.)

and beauty of execution, is unequalled by any specimen known of this exquisite Fayence. Sir Anthony de Rothschild also purchased at M. Préaux's sale a small cup, decorated in the same style, with the crescents interlaced, for which he gave 1300 francs. He, therefore, now is fortunate in having the finest collection known of this ware, as, in addition to the specimens already mentioned,

he possesses two exquisite ewers of the Henry II. Fayence. One he purchased at the sale of the Comte de Monville for 2300 francs ; the other, with a curious handle of elaborate workmanship, he bought for nineteen guineas at Strawberry Hill, where he also purchased a tripod salt-cellar, supported with scroll ornaments, for 21*l*. These two pieces were described in the catalogue as Majolica and Palissy ware.

Another choice specimen is in the possession of Hollingworth Magniac, Esq., of Colworth, near Bedford, who procured it from the collection of M. Odiot, of Paris. It is a ewer fifteen inches high, of perfect form, ornamented with masks ; the surface entirely covered with arabesques in black and white, in which is constantly repeated the letter G, the meaning of which is not known. The handle is formed by a human figure reversed, the legs terminating in serpents' tails, which twine round the shell that forms the mouth of the ewer.

There are five pieces of this ware in the cabinet of M. Sauvageot. One, a salt-cellar of pedestal form, at each corner of which stands a little genius supporting the arms of France. There are, also, two specimens in the Louvre, two in the Musée Céramique at Sèvres, and the remaining pieces are mostly to be found in the collections at Paris.

ENGLAND.

Much uncertainty exists regarding the period when the manufacture of fine earthenware was first introduced into England. Among the documents in the *Fœdera*, occur various lists of articles, ordered to be purchased in

England for several foreign potentates, and permitted to be exported for their use without paying the Custom duties. One of these lists, dated in 1428, enumerates many objects as then shipped for the use of the King of Portugal and the Countess of Holland, among which are "six silver cups, each of the weight of six marks (or four pounds), a large quantity of woollen stuffs, and 2000 plattes, dishes, saucers, and other vessels of *electrum*."*

As these articles were, no doubt, the produce of the country, it would appear that utensils for domestic use were then made of metal, and not of pottery; and it was not till some time afterwards that the latter was introduced by the Dutch, whose manufactory at Delft probably existed as early as the fifteenth century, and who sent large quantities of their ware to England. The skill and excellence of the English artisans consisted in the manufacture of silver, and other metals. Of this, instances are recorded in the correspondence of La Mothe Fénélon, the French Ambassador at the Court of Queen Elizabeth; and in the travels of Hentzner, who visited England in 1598. Both describe in glowing colours the silver plate which adorned the buffets, as well as the magnificent furniture and decorations of the palaces of that sumptuous Queen.

Still Elizabeth, who so highly prided herself upon the state and splendour of her establishment, and who was in constant intercourse with the Court of France and the Low Countries, was not likely to have remained altogether satisfied without possessing, among the manufactures of her

* A mixed metal, similar in appearance to pewter, of which plates and other ordinary vessels were made previously to the introduction of fine

earthenware. "Change silver plate or vessel (*vaisselle*) into the compound stuff, being a kind of silver electre, and turn the rest to coin."—*Bacon*.

own kingdom, something similar to the fine Fayence* then in use in every foreign court. Though it is probable that Delft ware procured from Holland was first used, it may reasonably be presumed that the ware called by her name was afterwards manufactured, under her immediate patronage, for the use of the court and the nobility; and although there is no record of the fact, it is supposed that Stratford-le-Bow was the site of the manufactory.

Fig. 29. Shakspeare's Jug, (Elizabethan) at Gloucester.

Shakspeare's Jug† (Fig. 29), which has been carefully preserved by the descendants of the immortal bard since

* Fictile vessels, probably imported from Germany and the Low Countries, were so much esteemed in Queen Elizabeth's reign, as to be mounted in a very costly manner. An inventory of that period of the effects of a Staffordshire gentleman, gives to two "jugg stone

pots, bordered with silver, and gilt, with covers," the value of 3*l.*, while "two Venice glasses, gilded, and in cases," were worth only 6*s.* 8*d.*

† This relic of Shakspeare was formerly the property of Edwin Lees, Esq., of Forthampton Cottages, near Tewkes-

the year 1616, is, perhaps, the most remarkable example of the Elizabethan Pottery now existing. The shape

bury, Gloucestershire, and was sold by auction in May, 1841. It has since been exhibited in the west of England, and has attracted very considerable attention. The accompanying details are from a handbill, printed by Mr. Bennett, of Tewkesbury :—

“ This jug is of cream-coloured earthenware, about nine inches in height, and sixteen round in the largest part, and somewhat in the shape of a modern coffee-pot. It is divided longitudinally into eight compartments, each horizontally subdivided ; and within these the principal deities of the Grecian Mythology are represented in rather bold relief. Jupiter and Juno, Bacchus, Diana, Mercury, Apollo, Mars, &c., are all plainly distinguishable by their thrones, chariots, or characteristic animal attendants.

“ To preserve the interior from dust, and the rim from accident, a silver top and edging were added about forty years ago, with a small medallion of Shakspeare upon it, inscribed ‘ William Shakspeare, at the age of 40.’ The precious relic is kept beneath a carved covering, shown in the engraving.

“ As this interesting relic was never, until within the last six years, out of the possession of the collateral descendants of the ‘ immortal bard of Avon,’ it becomes necessary to trace its history. Its possessor (Mr. Lees) purchased it from a daughter of the late James Kingsbury, Esq., of Tewkesbury, whose wife inherited it from her mother. This lady, whose name was Richardson, was, through her husband, whom she survived, related to the Hart family, direct descendants of Shakspeare’s sister Joan ; and the Harts, having fallen into depressed circumstances, gave up the jug to

their relative, Mr. Richardson, in compensation for a considerable debt owing to him, about 1787. Sarah Hart, who thus disposed of the jug, was the fifth in descent from Shakspeare’s sister Joan, who married William Hart, of Stratford-upon-Avon, and previously to this the Harts had constantly kept the jug as brought into their family by Joan Shakspeare.

“ It appears, from Shakspeare’s will, that he left his sister, Joan, all his wearing apparel, together with the house in which he was born ; besides which, other property that had been Shakspeare’s was devised to the Hart family by Lady Barnard, the grand-daughter of Shakspeare, in whom the line of Shakspeare’s own body terminated. It, therefore, becomes certain, that various relics of Shakspeare were at one time in their possession. Of these, however, none appear to have been treasured with any care, except this jug, which was ever denominated Shakspeare’s, as having truly belonged to the immortal bard. The facts here stated, however, challenge the fullest investigation—the Hart family yet existing in Tewkesbury, and the jug having been long ago noticed and described by Sir Richard Phillips, in the *Monthly Magazine*, and in Mr. Bennett’s *Tewkesbury History and Register*.

“ The present possessor of the jug, Mrs. Fletcher, a descendant of the immortal bard, tried to prevent it from going from the Shakspeare family. She was outbid, and Mrs. Mary Tuberville, of Charlton-house, bought it for 30*l*. At the second day’s sale of her effects, however, at a cost of nineteen guineas, Mrs. Fletcher re-bought the jug, and, during the week of the festival, hundreds of persons availed themselves of the opportunity of inspecting it.”

partakes very much of the form of the old German or Dutch ewer, without, however, the usual top or cover ; the one now attached to the jug being a modern addition of silver, with a medallion bust of the poet in the centre, beautifully executed, and inscribed, " WM. SHAKSPEARE, AT THE AGE OF FORTY." It is about ten inches high, and sixteen inches round at the largest part, and is divided lengthwise into eight compartments, having each a mythological subject in high relief. All of these, although executed in the quaint style of the period, possess considerable merit. Some of them, indeed, manifest much masterly grouping of both human figures and animals ; and such is the admirable state of preservation of this very interesting old English relic, that as correct a judgment may be formed of its workmanship, as in the days of its first possessor ; at all events, as regards the degree of perfection which English Pottery had attained in the Elizabethan age, an inspection of this Jug will justify the presumption, that her court was not less tastefully provided in that respect than those of the Continent, notwithstanding the obscurity in which the precise locality and extent of the manufactory is unfortunately involved.

The presumptive evidence of this ware being English, is derived from the mode of its manufacture, the forms, and the subjects of the designs. The mode of making it was entirely different from that usually employed in making pottery vessels, which are first formed by the hand or lathe, and then passed to the kiln ; whereas in the formation of this ware, the materials were diluted with water to the consistence of soup, in which state they were called

“slip,” and were poured into a mould similar to those used for making silver or other metallic vessels, and the water then evaporated. This process accounts for the great lightness of the ware. When the workers in metal found that, by the introduction of fine earthenware, their trade was injured, it is probable that many of them would apply their moulds to pottery purposes ; which circumstance may account for there being no specific locality for the manufacture of this ware. The forms, patterns, and designs also resemble very much the fashion of silver plate made at that period. The ware made in Staffordshire in 1700, and subsequently by Wedgwood, was evidently formed from the plastic clay, and the patterns laid on in the usual way. They are easily distinguished from the early manufacture.

Fig. 30. Elizabethan Tea Pot. (Coll. Marryat.)

The Elizabethan pottery is hard, and approaches very nearly to fine stoneware,* is of a dingy white colour, and is

* The distinction made by M. Brongniart between fine earthenware and fine stoneware, is very arbitrary, and difficult to maintain with any degree of accuracy.

chiefly enriched with ornaments, in relief, of quaint figures and foliage (Figs. 30, 31).

Fig. 31. Elizabethan Cream Jug. (Coll. Marryat.)

Regarding the Pottery established at Fulham, Faulkner, in his historical account of that place, writes as follows :—

“ In the year 1684, Mr. John Dwight, an Oxfordshire gentleman, who had been secretary to Bryan Walton, Henry Ferne, and George Hall, successively Bishops of Chester, invented and established at Fulham a manufactory of earthenware known by the name of white gorges,* marbled porcelain vessels, statues and figures, and fine stone gorges and vessels never before made in England; also transparent porcelain, and opaceous red and dark-coloured porcelain, or China and Persian wares, and the Cologne or stonewares. For these manufactures a patent was obtained in the year above-mentioned.

“ This manufactory is now carried on by Mr. White, a

* Pitchers.

descendant, in the female line, of the first proprietor. Mr. White's father, who married a niece of Dr. Dwight, vicar of Fulham, obtained a premium in the year 1761, from the Society for the Encouragement of Arts, for making crucibles of British materials. The articles now manufactured consist of stone jars, pots, &c. Mr. White possesses a mug, made at Fulham about the year 1650.

"An erroneous tradition has prevailed, that this manufactory was commenced by a younger brother of the unfortunate Dutch minister, De Witt, who escaped the massacre of his family, and fled to England, in the year 1672, with his mother. The tradition describes, circumstantially, the character of the old lady, who is said to have maintained a sullen dignity in her misfortunes, and to have been inaccessible, except to the King, who sometimes visited her at Fulham."

Without discussing the probability of "Dwight" being derived from "De Witt," this, at least, is clear, that both the family and establishment are considered to have been of Dutch origin. It appears that, about 1640, Mr. Dwight succeeded in making a few pieces of imperfect porcelain (a specimen of which is now in the possession of the family), and that, emboldened by this success, he took out the patent mentioned in the foregoing extract, but from some untoward circumstances failed in making any more. In consequence of this disappointment, he became so disheartened that he buried all the receipts, implements, and moulds relating to the manufactory, that he might not be induced to use them again, and turned his attention to the other branches of his manufacture.

Staffordshire, in which is situated the large manufac-

turing district called the Potteries, has been, and ever will be, from its great local advantages, the principal site of the manufacture of earthenware.* The villages which, a hundred years since, were miles distant from each other, now join ; and the district being traversed by three great canals, the boats are able to load at the doors of the manufactories.

The earliest specimens extant are the "Butter Pots," composed of native brick earth, and glazed with pulverised lead ore dusted upon the ware before it is fixed ; the "Tig," or drinking-cup, with three handles, and the larger "Tig," or parting-cup, with two handles. These were all manufactured before and during the reign of Elizabeth. About the time of the Revolution, ale-jugs of native marl were made. These were frequently ornamented with devices in white pipeclay. In the reigns of Queen Anne and of George I., the material was improved by a mixture of sand and pipeclay,† and coloured with oxide of copper and manganese, which produced the "Agate ware" and the "Tortoiseshell ware," and thus the pottery began to take the quality

* Sir Charles H. Williams, in his Poems, puts into the mouth of the Duchess of Manchester (who is speaking ironically of a tea-pot, then made for the first time in Staffordshire) the following lines :—

"Such work as this," she cries, "can England do ?
It equals Dresden, and outdoes St. Cloud :
All modern China now shall hide its head,
And e'en Chantilly must give o'er the trade.
For lace let Flanders bear away the bell,
In finest linen let the Dutch excel,
For prettiest stuffs let Ireland first be named,
And for best fancied silks let France be famed ;
Do thou, thrice happy England, still prepare
This clay, and build thy fame on earthenware."

The writer of these verses little thought that this prophecy made in jest would be fulfilled in earnest, within half a century of the period at which it was made, in the establishment, and rapid success of Wedgwood and other potteries.

† It is difficult to define the limit where soft pottery may be said to end, and hard pottery and stoneware to commence, the relative *hardness* depending upon the quantity of silex in the composition of the paste.

of "hard paste" (Fig. 32). In the reign of George II., the "Crouch ware" was extensively manufactured, pre-

Fig. 32. Ornament, Crouch Ware. Lady in a Sedan Chair. Time, George I.

viously to the introduction of the "white lead glaze" (Fig. 33). The period of 1756 to 1762 witnessed the

Fig. 33. Crouch Ware. Time, George II.

introduction of hard paste pottery, under the name of "Queen's ware," which was afterwards carried to so great a degree of perfection by Wedgwood.

An establishment at Leeds has been recently brought

into notice by the discovery of a book of patterns, of which a copy may be seen in the British Museum, published in 1770 by the proprietor of the Pottery, Mr. Green, and which is interesting as identifying the ware by comparison with the engravings. It approaches in quality to the early dingy white Staffordshire, is of a creamy colour, with much open work, and is marked with the letter C or G, or an arrow-head, in a dirty brown colour.

“Mr. Place’s fine muggs,”* fabricated in the Manor House, at York, are noticed by Thoresby, and made of much account in his museum, as “being equal to true China ware.” Walpole also speaks of them. Hutchinson’s County History of Northumberland,† alluding to Mr. Place, and his discoveries in the manufacture of porcelain, writes :—“It is said that this Pottery cost him much money; he attempted it solely from a turn for experiments, but one Clifton took the hint from him, and made a fortune by it.” Unfortunately, none of this ware can now be identified, though a cup, described as “Mr. Place’s china,” Lot 41, eighteenth day, was sold at Strawberry Hill.

The early period at which tobacco-pipes were first manufactured,‡ is established by the fact that the Incorporation of the craft of tobacco-pipe makers took place on the 5th of October, 1619. They must have thriven well, since they were of importance enough to petition Queen Anne to grant them a charter of incorporation, but it was not conceded. It would appear that this art originated in England, and passed over to Holland.

“For the introduction of this art the Dutch are indebted

* Probably hard pottery.

† Vol. i., p. 369.

‡ Vide a curious paper on this subject in the *Dublin Penny Magazine*, vol. iv., p. 28

to this country; in proof of which, Mr. Hollis, who passed through the Netherlands in 1748, mentions, that, having visited very extensive pipe-works at Gouda, he was informed by the master of them that even to that day their principal working tools bore English names.”*

The discovery of using calcined flints as an ingredient in the composition of pottery, which led to the manufactory of the “fine wares,” is attributed to Astbury the younger,† and is thus related in Parke’s Chemical Catechism :—

“While travelling to London on horseback, in the year 1720, Astbury had occasion, at Dunstable, to seek a remedy for a disorder in his horse’s eyes, when the ostler of the inn, by burning a flint, reduced it to a fine powder. which he blew into them. The potter observing the beautiful white colour of the flint after calcination, instantly conceived the use to which it might be employed in his art.”

It was, however, reserved for Josiah Wedgwood to carry the manufacture of the fine English ware in this district to its great perfection.

This enterprising and successful man, who may justly be regarded as one of those who have most contributed to advance the potter’s art, was born at Burslem, in Staffordshire, in 1730. His father, Thomas Wedgwood, as well as some other members of his family, had carried on the manufacture of pottery in that town for some years; but it was of so inferior a quality, that it would appear to have obtained little or no vogue. Independently of the

* History of Pottery. *Lardner’s Encyc.*, chap. vii., p. 103.

† Son of the Astbury mentioned (page 82). He excelled in his father’s occupation of a potter, and his productions paved the way for those of Wedgwood.

supply of porcelain from China for the use of the higher classes, England imported for general consumption large quantities of earthenware from France, Holland, and Germany, for domestic use.

Josiah Wedgwood's education was very limited ; and the low social position of the class from which he sprung, may be gathered from the local historian, Simeon Shaw, who remarks that "scarcely any person in Burslem learned more than mere reading and writing until about 1750, when some individuals endowed the free school for instructing youth to read the Bible, write a fair hand, and know the primary rules of arithmetic."* The little opportunity that Wedgwood had for self-improvement, is further indicated by the circumstance stated by Shaw, that, at the age of eleven years, his father being at that time dead, Josiah worked in his elder brother's pottery in the subordinate occupation of a thrower. Shortly after this, the small-pox, which left an incurable lameness in his left leg, so as afterwards to render amputation necessary, compelled him to relinquish the potter's wheel.

After a time he left Burslem, and entered into partnership with an individual named Harrison, at Stoke ; and during this partnership, which was soon dissolved, his talent for the production of ornamental pottery is said to have first developed itself.

He then became connected with a Mr. Wheildon, with whom he manufactured knife-handles in imitation of agate and tortoise-shell, melon table-plates, green pickle leaves, and similar articles ; but Wheildon, who was deriving considerable profit from other departments of the pottery

* Chemistry of Pottery.—London, 1837.

business, was unwilling to embark in the new branches for which Wedgwood had so great a predilection. The young man therefore returned to Burslem in 1759, and set up for himself in a small thatched manufactory, where he made such ornamental articles as are mentioned above. His business being prosperous, he soon took a second manufactory, where he fabricated a white stoneware, and, subsequently, he established himself in a third, at which was produced the improved cream-coloured ware, by which he gained so much celebrity.

Of this new ware, Wedgwood presented some articles to Queen Charlotte, who thereupon ordered a complete table-service ; and was so pleased with its execution, as to appoint him her potter, and to desire that his manufacture might henceforward be designated “the Queen’s ware.”*

It was, however, from 1760 to 1762 that his most interesting discoveries took place. Six different kinds of pottery and stoneware made their appearance at the same time from his workshop in Staffordshire, to the astonishment and admiration of all connoisseurs.

Wedgwood now opened a warehouse in the metropolis, in order that the productions of his ingenuity might become more generally known. In his partner, Mr. Bentley, who managed the business in London, he found a valuable coadjutor, whose extensive knowledge in many departments of literature and science, as well as his acquaintance with many eminent patrons of art, greatly assisted him in the higher branches of his manufacture, and especially in obtaining the loan of valuable specimens of antique sculpture, vases,

* Queen’s ware is included in the present class, but the cameos and finer productions of Wedgwood’s manufacture come into our second class of Hard Pottery—Stoneware.

cameos, intaglios, medallions, and seals, suitable for imitation by some of the processes he had introduced. Some persons intrusted to him valuable sets of Oriental porcelain, for the like purpose ; and Sir William Hamilton lent specimens from Herculaneum, of which Wedgwood's ingenious workmen produced the most accurate and beautiful copies.

While Wedgwood was prosecuting these branches of his art, the Barberini Vase (since named the Portland Vase), was offered for sale by auction ; and, considering that many persons, by whom the original was unattainable, might be willing to pay a liberal price for a good copy, he resolved to purchase it. For some time he continued to offer an advance upon each bidding of the Duchess of Portland, until at length his motive being ascertained, he was offered the loan of the vase on condition of his withdrawing his opposition ; and the Duchess became the purchaser at the price of eighteen hundred guineas. Shaw adds, that Wedgwood sold the fifty copies which he subsequently executed, at fifty guineas each, but that his expenditure in producing them exceeded the amount thus obtained.

Wedgwood's success was not the result of any fortunate discovery accidentally made, but was due to patient investigation and unremitting efforts. He called upon a higher class of men than had usually been employed, to assist in his labours, and in prosecuting his experiments he was guided by sound scientific principles. Flaxman* was one of the artists employed by Wedgwood in the preparation of models for the high works of art, among

* See Allan Cunningham's "Lives of Eminent Painters, Sculptors, &c."

which may be mentioned a beautiful set of chessmen, which he was the first in modern times to execute in pottery.

The fame of his productions and discoveries was such, that his works at Burslem, and, subsequently, at Etruria* (a village erected by him near Newcastle-under-Lyne, and to which he removed in 1771), became a point of attraction to numerous visitors from all parts of Europe ; while his talent and energy not only obtained for him extensive patronage and an ample fortune, but also greatly promoted the commercial interests of his country.

The importance of the manufacture which he brought to so prosperous a state, is proved by the fact that, although many of the States of Europe had prohibited the admission of British earthenware, and others had loaded it with very high duties, five-sixths of the quantity which he made were exported ; and his earthenware cameos were so esteemed by foreigners, that they were eagerly purchased by them, and may be found in many cabinets abroad amidst the most splendid specimens of Sèvres and Dresden porcelain.

Wedgwood was a Fellow of both the Royal Society and the Society of Antiquaries, as well as a contributor of several papers to the "Philosophical Transactions." He was also the inventor of a pyrometer for measuring very intense degrees of heat. In private life, he is said to have been most exemplary, and to have made liberal use of the ample means which his successful and honourable career

* This name was given to the village in consequence of the clay there dug up, bearing a strong resemblance to the ancient Etrurian earth, and also, perhaps, to commemorate the great success which had attended the imitation of the ancient ware of Etruria.

placed at his disposal. He died at Etruria, where he had erected a handsome mansion, as well as manufactories and residences for his workmen, on the 3rd of January, 1795, in his sixty-fifth year.

Wedgwood succeeded completely in giving to hard pottery the vivid colours and brilliant glaze which, until that period, had been seen only upon porcelain. His ware was sold at a price, too, which brought it within the means of general consumption both at home and abroad.

HOLLAND AND GERMANY.

After the decay of their Delft fabrics in the seventeenth century, the manufacture of smoking-pipes, introduced from England, became, as well as imitations of fine English wares, a great source of employment to the Dutch and German workmen. These were, in the following century, made in various places. Count Marolini, in 1784, founded, at Hubertsberg, in Saxony, a manufactory which produced articles nearly equal to the English. Others were established at Gotha.

ITALY.

Hard pottery has not been made to any extent in Italy. At Doccia, near Florence, a manufactory of terraglia, or rather what may be termed hybrid porcelain, was established about 1740. The pieces are of large size and great beauty of form; some are painted blue, to resemble Oriental porcelain, and others have figures, copied from the Etruscan vases. This establishment will be further noticed in the Section of "Italian Porcelain."

CHAPTER V.

STONEWARE. (*Grès-Cérame.*)*

Stoneware of China and Japan.—Of Germany.—Jacobus Flasks.—Jacqueline of Hainault.—Luther's Jug.—Apostles' Mugs.—Flemish Stoneware.—Grès Flamand.—Collection of Mr. Huyvetter.—Stoneware of France.—Poteries Azurées of Beauvais.—England.—Coloured Wares of Wedgwood.—Variety and Beauty of his Manufactures.

STONEWARE is divided into common and fine.

The common stoneware in present use, needs little description. All kinds of domestic utensils are made of it, and it is frequently decorated with subjects in relief.

Fine stoneware, which differs only from common in the superior composition of its paste, is the subject of the present chapter, and completes this sketch of the history of Pottery.

CHINA.

Stoneware was made at a very early period in China, and is much used as a basis on which a paste of porcelain is laid, to save the expenditure of the latter material, as well as to give greater strength and solidity to the piece. Most of the larger pieces of Oriental production are found to be thus formed. The red Japan ware is a very fine unglazed stoneware, and has raised ornaments,

* M. Brongniart has added to the name *grès* the epithet *cérame*, in order to distinguish this pottery from the sandstone or quartz rock of the same name.

which are sometimes gilt. A curious coffee-pot of this ware, imitating a bundle of bamboo canes, and not unlike

Fig. 34. Japan Coffee Pot.

the Chinese musical instrument called a mouth-organ, from the collection of the late Mr. Beckford, is here represented. (Fig. 34.)

GERMANY.

Germany, at an early period, excelled in making fine stoneware, of which that of the sixteenth century is unequalled in quaintness of form, richness of ornament, and in the colour of the enamel employed. The most ancient are the finely sculptured vessels, called *Jacobus Kannetje* (French, *cannette*) (Fig. 35), which were made upon the Lower Rhine. Jacqueline, Countess of Hainault and Holland,* after her

* The most lovely, intrepid, and talented woman of her time. She was born in 1400, and was daughter and heiress of William IV., Count of Holland and Hainault. in accordance with whose wishes she espoused John Duke of Brabant, cousin-german to the Duke of Burgundy, notwithstanding her uncle, John of Bavaria, Bishop of Liège, surnamed

the Pitiless, who coveted her rich dowry, had demanded her hand. Although the father of Jacqueline had replaced him in his authority at Liège, this cruel and ungrateful prelate invaded the province of Holland, and in revenge for the refusal of his suit, supported by the faction of the Kaabeljauws, proclaimed himself sovereign, and compelled Jacqueline

abdication in 1433, and retirement to the Castle of Teylingen, near Leyden, is said to have employed her leisure

Fig. 35. Jacobus Kannetje. (Coll. Marryat.)

in the superintendence of this manufacture, and to have

to constitute him her successor, in case she died without issue, and further, by a sum of money, bribed her husband to make over to him the government of the states of his wife for twelve years. At this base and treacherous conduct, Jacqueline was justly indignant. She was, in fact, a princess of a masculine spirit, and uncommon understanding; the Duke of Brabant a combination of weakness, cowardice, and tyranny. These causes had inspired her with such aversion to him, that she determined to dissolve the marriage, and applied to the Court of Rome; but impatient to effect her purpose, and anxious to escape from a series of domestic persecutions, she made her escape into England, and threw herself upon the protection of Henry V.

Humphrey, Duke of Gloucester, generally designated as "the good Duke Humphrey," induced, as well by the charms of the countess herself, as by the prospect of possessing her rich inheritance, offered himself to her as husband, and without waiting for a papal dispensation, they entered into a contract of marriage, and the Duke of Gloucester immediately attempted to put himself in possession of her dominions. Philip of Burgundy, surnamed the Good, from motives of personal aggrandisement marched troops to the support of his relative, the Duke of Brabant, and as the Duke of Gloucester persevered in his purpose, a sharp war was kindled in the Low Countries. The forces of Jacqueline and Duke Humphrey were at first successful, but at length the allied English

thrown many flasks of this pottery into the Rhine,* that they might in after ages be deemed works of antiquity.

Fig. 36. Jug. Brown Stoneware of the Rhine. (Coll. Marryat.)

and Zealanders were signally defeated at Brouwershaven, by the Burgundian forces. The Duke of Gloucester fled to England, and left Jacqueline exposed to the resentment of her implacable enemies.

On the refusal of Pope Martin V. to sanction a divorce, Duke Humphrey married Eleanor Cobham, and Jacqueline was carried prisoner to Ghent.

In spite of these reverses, her courage did not fail her. She gained over her guards, escaped in man's attire, and reached her palace at the Hague. Her presence in her capital re-animated her partisans, and on the death of her uncle, the ambitious Bishop of Liège, 1425, she again recovered possession of Holland. Soon after the Duke of Brabant died, and his widow was again attacked by Philip. Jacqueline defended herself with great

bravery at the head of her troops, but she was obliged to submit, and declared the Duke of Burgundy her heir. Contrary to a compact to which Philip's tyranny had forced her to consent, she married Francis Borselem, a simple cavalier, and her subject. Philip, being advised of this, arrested Borselem, and condemned him to death. To save her husband's life, Jacqueline freely gave up all her dominions to Philip, and in 1433, retired to a private station. She died at the Castle of Teylingen, 1436, at the early age of 36, and was buried at the Hague.

* This tradition probably owes its origin to an old custom in Germany, of flinging away, after a pledge, the glass or vessel, which could not be used again without dishonouring the subject of the toast.

This pottery is of a fine yellow-whitish colour, without glaze, and finely chiselled or sculptured, with Scriptural subjects either made in relief by the impression of copper moulds, or graved with the point of the diamond.* In the *Kunstkamer* at Berlin, is to be seen a fine specimen of this ware, a flask, which had been presented to Luther by the town of Eisleben. Teylingen, Arnheim, and the adjacent places, having the advantage of the naturally fine sand of the soil to mix with the slime of the Rhine, produced a much superior pottery to that of Cologne and the places upon the Middle and Upper Rhine, where the material is not found so pure. These latter wares, therefore, though of similar character, are distinguishable by a brown or reddish colour. (Fig. 36.)

Fig. 37. Apostles' Mug. (Coll. Marryat.)

Fig. 38. German Jug enamelled. (Coll. Marryat.)

The pieces called "Apostles' Mugs," (Fig. 37), from having upon them the figures of the twelve apostles,

* Brongniart, *Traité des Arts Céramiques*. tom. ii.

and other utensils, with figures and ornaments in relief, enamelled with various colours, (Fig. 38), sometimes of a beautiful turquoise, were made in Franconia about 1540.

The "red porcelain," as it was called, made by Böttcher, was merely a very fine stoneware, having the opacity, grain, and toughness of pottery.

FLANDERS.

The Flemish stoneware, or Grès Flamand, is an early production of Flanders. It is striking in appearance from its beautiful blue colour, its quaint forms, and rich

Fig. 39. Vase. Grès Flamand. (Coll. Huyvetter.)

ornaments.* It was generally glazed by salt. This is the "poterie de luxe" of the best age of German manufacture,

* See Coloured plate, "Jug, Flemish stoneware."

which extended from 1540 to 1620. After this period, the art appears to have been lost altogether, at least, nothing but articles of the most inferior kind have since been produced. This is probably in part owing to the introduction of Oriental porcelain.

No complete collection of German pottery exists in Germany, though fine individual specimens are to be met

Fig. 40. Jug. Grès Flamand. (Coll. Huyvetter.)

with in most of the general collections of antiquities. Among these may be enumerated those in the Löwenberg near Cassel, in the Westphalian Museum at Minden, at Tieffurt, a royal hunting-seat near Weimar, and in the Royal Museums at Berlin, Dresden, and Munich; besides those contained in many excellent private collections, particularly at Nuremberg and the castle of Arensburg.

Sup - Flemish Stone Ware

At Ghent there existed a fine collection of German and Flemish pottery, formed by the late Mr. Huyvetter, lately purchased by the Belgian government from his family. A description of the choicer specimen has been privately printed with engravings.* Besides a fine collection of old German, there are 250 specimens of other pottery,

Fig. 41. Jug. Grès Flamand. (Coll. Huyvetter.)

Fig. 42. Flat Jug. Grès Flamand. (Coll. Huyvetter.)

of the best period, of every variety of form and character. It is particularly rich in the Grès Flamand, the specimens of which are unequalled in beauty and form. Four of them are here figured (Figs. 39, 40, 41, 42).

* The woodcuts here given are derived from that work.

FRANCE.

Among the stonewares of France, that of Saveignies, near Beauvais, is a manufacture of high antiquity, dating from a period anterior to the sixteenth century, for, in 1500, Rabelais* cites the "Poteries azurées" of Beauvais as so celebrated as to be fit to be presented to the Kings of France, and their reputation continued to the time of Francis I. In the collection of the Museum of Sèvres there is a flat-shaped Pilgrims' bottle of this ware, bearing the arms of France on each side. It was found in the bed of the Somme, and was probably made at Beauvais. From the form of the fleurs-de-lys, and that of the gothic letters of the inscription, CHARLE ROY, which is inscribed upon the bottle, M. Brongniart places the manufacture in the reign of Charles VIII.

ENGLAND.

Stoneware is supposed to have been made at a very early period in England by Dutch and German workmen ; and from this circumstance it is almost impossible to distinguish the earlier fabrics of these respective countries. The discovery, in 1690, of the economical process of glazing this ware by means of common salt, which made it impermeable to liquids, soon brought it into general use, and displaced all the manufactures of the Delft and soft paste fabrics. A mottled-brown stoneware, known to collectors, is stated to be the manufacture of the age of Edward VI., in consequence of some of the specimens †

* Panurge. Edition de Valence, 1547.

† In the collection of R. Bernal, Esq.

having a silver mounting of the make and fashion of the period of Elizabeth's reign. There is also a large flagon in the Museum of Economic Geology, ornamented with the royal arms of Elizabeth in relief, with the date 1594. These specimens cannot, however, be deemed conclusive evidence of so early a manufacture in England. The first-mentioned specimens, though the mounting is English, may have been of German manufacture, as pieces of similar description of ware are to be seen in various collections of German pottery abroad. The latter specimen may either have been made at Cologne for the use of the Queen's household, or if of English manufacture, it must, in the opinion of a very eminent manufacturer, have been made at a much later period than the date upon it. In a letter received, he states "that it is a common practice even now among potters to use moulds of all dates and styles, which have been got up originally for very different kinds of ornamental work, and that he is strongly inclined to think that the mould from which the devices on this vessel have been pressed, was modelled many years before the vessel was made, and that the vessel itself is comparatively modern." Stoneware, ornamented with devices in white clay, was made in the seventeenth century at Fulham, also at Lambeth, and subsequently in Staffordshire ; but there is no satisfactory evidence of any earlier manufactory in England.

Towards the end of the seventeenth century, some specimens of red Japan ware were imported into Europe. Both Dutch and English manufacturers attempted to imitate them, but failed for want of the proper clay. About this period, two brothers of the name of Elers, from Nuremberg, discovered at Bradwell, only two miles distant from

Burslem, a bed of fine compact red clay, which they worked in a small manufactory, established in a retired situation upon the bed itself. They took every precaution to prevent any one seeing their process or learning their secret. They went so far as to employ none but the most ignorant and almost idiot workmen they could find. Astbury the elder, had the talent to counterfeit the idiot, and, moreover, the courage to persevere in this character for some years during which he continued in their employ. From memory he made notes of the processes, and drawings of the machinery used. In consequence of the secret being thus discovered, numerous establishments arose in competition with that of the Elers, and, owing to the general prejudice against them as foreigners, they were finally compelled, in 1720, to quit their establishment. They retired to the neighbourhood of London, and, it is supposed, contributed by their skill and industry to the establishment of the Chelsea Porcelain Manufactory.

Some pieces made by the Elers, of the period of 1710, present every quality of fineness of material and sharpness of execution, the ornaments being formed in copper moulds. Those made at Lambeth by workmen from Holland, have quite a different character from those of Staffordshire.

The iron-stone china made in England, is a fine stoneware, and approaches very nearly to porcelain, but has not its transparency.

But the fine description of English stoneware consists almost entirely of the coloured productions of Wedgwood, and forms so important a feature in this division of our subject, as to demand a somewhat detailed description.

Previously to the time of Wedgwood, the Potteries of Staffordshire produced an earthenware, coarse in its nature, very liable to fracture, and totally devoid of taste both in its forms and ornaments. Even his own celebrated "Queen's ware," which we have described in our previous chapter, when first introduced, was anything but graceful in its contours, or finished in its execution. His first great improvement consisted in rendering the material capable of bearing uninjured the most sudden alternations of heat and cold. Still in appearance there was little to indicate the state of perfection it was shortly to attain. A simple cane-coloured surface, without painting or embellishment of any kind, produced chiefly from the fine grey marl found between the coal strata, which burns to a cane colour in the oven, laid the foundation of his favour with the Queen and the public. His second step in advance appears to have gone little beyond the introduction of a coloured rim, or rudely-painted border, under a tolerably transparent glaze. But at length the whole surface was covered with a pattern; and the ware, thus beautified, was sold at a price so little increased, as immediately to extend its use to every corner of the United Kingdom, and, nearly simultaneously, as we have already stated, to all quarters of the globe.

An intelligent foreigner, M. Faujas de Saint Fond, writing upon this subject, says :—" Its excellent workmanship, its solidity, the advantage which it possesses of sustaining the action of fire, its fine glaze impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price, have given rise to a commerce so active and so universal, that in travelling from Paris to Petersburg, from Amsterdam to the furthest part of Sweden, and from Dunkirk to the

extremity of the south of France, one is served at every inn with English ware. Spain, Portugal, and Italy are supplied with it, and vessels are loaded with it for the East Indies, the West Indies, and the Continent of America.”*

But the value of these articles was purely domestic and commercial. Wedgwood's more beautiful inventions, those on which his fame in the realms of art is based, and of which it is here intended more particularly to treat, are his various terra-cotta wares, his jasper or onyx, and his basalt productions, which come under the present class of stoneware. These he caused to be so exquisitely embellished, and to be moulded into forms so truly chaste and classical, that they are daily rising in estimation, and now, fifty years after his death, connoisseurs are eager to purchase them at three times their original price.

An important discovery made by Wedgwood, was that of painting on vases and other similar articles without the glossy appearance of ordinary painting on porcelain or earthenware,—an art which was practised by the ancient Etruscans, but which appears to have been lost since the time of Pliny.

The black Egyptian “biscuit” was termed “basaltes,” because it very much resembled basalt in its appearance and colour. Independently of the numerous vases of this material, modelled after the most esteemed forms of ancient Egyptian art, and enriched with the most admirably executed bassi-rilievi both in red and white, there exist also many articles of domestic requirement, such as tea-pots, milk-ewers, inkstands, &c., moulded in the same style.

* Travels in England and Scotland, (English translation, vol. i., p. 97.)

Many of these simple specimens are as beautiful in design and execution as the more elaborate ones; and where, as in many instances, they assume the more refined and elevated forms of the Grecian school, England has few works of native art of which she may be more justly proud.

But certainly the most remarkable class of these Anglo-Etrurian productions is the "jasper," which would be more appropriately called "onyx." It presents to the eye a white porcellaneous biscuit of exquisite delicacy and beauty, which has the property of receiving through its whole substance, from the admixture of metallic oxides, the same colours as those oxides communicate to glass or enamel in fusion. This peculiar property, which it shares with no other porcelain or earthenware body of either ancient or modern composition, renders it applicable in a manner no less pleasing than extraordinary, to the production of cameos, portraits, and all subjects which require to be shown in bas-relief; since the ground can be made of any colour that may be preferred, while the raised figures are of the purest white.*

The blue jasper or onyx is produced by adding to the mixture of vitrescent materials, oxide of cobalt, in proportions varying from one-third of a part to one part per cent., according to the strength of tint required. The green jasper is obtained in the same way, by the admixture of protoxide of chrome. This is the composition of the dark blue ground, with its gem-like surface, of Wedgwood's copy of the Portland Vase.

The variety and extent to which this manufactory of

* This ware is so well known as to render it unnecessary to multiply representations of it.

imitative ancient gems was carried seem almost incredible. In Wedgwood's catalogue of "Antique Ornaments," &c.,

Fig. 43. Wedgwood Vase.

published in 1777, there are enumerated and described as fac-similes of antique cameos, the subjects taken from the Egyptian and Greek Mythology and History, such as Gods, Goddesses, Sacrifices, Kings, Wars of Troy, Philosophers, Poets, &c., the astonishing number of 977 pieces. Of those taken from the Roman History 758. Of Intaglios taken from similar subjects, 366. All these were impressions taken from the original gems lent to Wedgwood for that purpose, and were made of the artificial jasper, with coloured grounds, a composition little inferior to the real onyx.

Of Bas-reliefs, Medallions, Cameo-medallions, Tablets, &c., chiefly classical subjects, of various sizes, varying from 2 or 3 inches diameter to 16 or 18 inches, in black basaltes,

having the appearance of antique bronze, in waxen biscuit, with encaustic grounds, or in the artificial jasper, having the effect of large cameos, 196 subjects.

Of Kings and Illustrious Persons of Asia, Egypt, and Greece, 104 portraits.

The Ancient Roman History, from the foundation of the city to the age of Augustus, in a regular series of 60 medals, after Dassier. Notwithstanding the great difficulty in moulding and firing these medals, with their reverses, they were sold at 6*d.* a piece.

Heads of Illustrious Romans, 2 inches by $1\frac{3}{4}$, 3 inches by $2\frac{1}{2}$, and 4 inches by 3, 51 portraits.

The Twelve Cæsars, with their Empresses, 4 sizes.

Sequel of Emperors, from Nerva to Constantine the Great, 64 portraits.

The Heads of the Popes, after Dassier, 253 pieces.

The Kings of England and France, with the reverses, the former 34, and the latter 67 pieces, of various models and sizes.

The Heads of Illustrious English Poets, 23 pieces. Painters, 10 pieces ; Philosophers, 27 pieces.

Divines, Artists, &c., 64 pieces.

Princes and Statesmen, 33 pieces.

Also, 94 Busts, and 35 small Statues of Boys and Animals, in black basaltes, having the appearance of antique bronze. Lamps and Candelabra, after antique models, of various kinds, and innumerable patterns. Teapots, Coffee Pots, Sugar Dishes, with Cabinet Cups and Saucers, of various kinds, in the Etruscan style ; and Flower Pots of all descriptions.

In addition to the above, there were Ornamental Vases

of antique forms, resembling agate, jasper, porphyry, and other variegated stones of the vitrescent or crystalline kind. Antique Vases of black porcelain or artificial basaltes, highly finished, with bas-relief ornaments. Painted Etruscan Vases, Pateras, &c., exactly copied from the antique, chiefly from the collection of Sir William Hamilton, and painted in encaustic colours, invented by Wedgwood.

This catalogue concludes with the following remarks, which are here quoted as being peculiarly applicable to the productions of the present day :—

“A competition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.

“The desire of selling much in a little time, without respect to the taste or quality of the goods, leads manufacturers and merchants to ruin the reputation of the articles which they make and deal in ; and whilst those who buy, for the sake of a fallacious saving, prefer mediocrity to excellence, it will be impossible for them either to improve or keep up the quality of their works.

“All works of art must bear a price in proportion to the skill, the taste, the time, the expense, and the risk attending the invention and execution of them. Those pieces that for these reasons bear the highest price, and which those who are not accustomed to consider the real difficulty and expense of making fine things, are apt to call dear, are, when justly estimated, the cheapest articles that can be purchased ; and such are generally attended with much less profit to the artist than those that everybody calls cheap.

“Beautiful forms and compositions are not to be made by chance ; and they never were made, nor can be made in any kind at a small expense ; but the proprietors of this manufactory have the satisfaction of knowing, by a careful comparison, that the prices of many of their ornaments are much lower, and all of them as low as those of any other ornamental works in Europe, of equal quality and risk, notwithstanding the high price of labour in England ; and they are determined rather to give up the making of any article, than to degrade it.”

The Empress Catherine II., who was a great patroness of the Ceramic Art, had a remarkable service of Wedgwood ware made for her “Grenouillère” Palace near St. Petersburg. It took more than three years to manufacture, being commenced in 1772, and completed in 1775. It had twelve hundred views, many of them sketched for the purpose, of the different country houses and gardens in England, and a green frog was painted on each piece. The Empress showed it to Lord Malmesbury when he visited the “Grenouillère” in 1779.*

Well has Wedgwood deserved the motto from Pliny, prefixed to his catalogue—

“QUONIAM ET SIC GENTES NOBILITANTUR.”

As to the present state of the pottery towns, it may suffice to state that Longton is distinguished for the manufacture of a low-priced ware. At Hanley and Shelton, Burslem and Stoke, both china and earthenware are made, but the productions of Stoke are the most costly and rich. In years gone by, the manufactory at Etruria bore away

* See Correspondence of Lord Malmesbury, vol. i., p. 230.

the palm for classical purity, combined with every other good quality. Of late, however, it is grievous to say, it has sadly fallen from "its high estate," and now exists on little more than its past renown. The mantle of the great Wedgwood fell not among his own people, and search must be made elsewhere for proofs of its still existing influence.*

The late Mr. Enoch Wood, the friend and contemporary of Wedgwood, and one of the oldest manufacturers at Burslem, formed a very interesting collection of pottery, illustrating the progress of the Ceramic Art in Staffordshire, from the earliest period to the present time. The inauguration of this Museum took place in 1816, during the celebration of the fiftieth anniversary of the opening of the Trent and Mersey Canal, one of the grand national works which Mr. Wedgwood had promoted. The whole of the workmen of the district were then assembled, with the venerable Mr. Wood in the chair, who made a suitable address to them on the occasion. A select portion of this collection has been recently added to that at the Museum of Economic Geology, an institution which promises to be of great value.†

* *Art-Union Journal* for November, 1846.

† The following enumeration, by Mr. Simeon Shaw, of the order in which various materials and kinds of manufacture were introduced into Staffordshire, may serve to complete the sketch of the history of the progress of the manufacture in the Potteries:—"In this succession, I find the *common brown ware* till 1680; then the *Shelton clay* (long previously used by the tobacco-pipe makers of Newcastle), mixed with

grit from Baddeley Hedge, by Thomas Miles; of *coarse white stoneware*, and the same grit and can-marle or clunch of the coal-seams, by his brother, into *brown stoneware*. The *rough ware* was first made of common potter's clay and grit from Moel Cop, and afterwards the grit and can-marle, by A. Wedgwood, of Burslem, in 1690; and the ochreous brown clay and manganese into a *coarse Egyptian black*, in 1700, by Wood, of Hot-lane. The employment of the Devonshire pipe-clay by Twyford and

In concluding this sketch of English pottery, we give figures of two curious specimens, to which we are unable to assign their proper places, not being aware of the exact nature of the paste. Fig. 45 is an ancient candlestick of the

Fig. 44. Sack Pot. (Coll. Hon. R. Curzon, Jun.)

Fig. 45. Candlestick. (Coll. Bandinel.)

Astbury, of Shelton, supplied the *white dipped* and the *white stone-ware*; from which the transition was easy to the *flint-ware*, by Daniel Bird, of Stoke; the *chalk body-ware*, by Chatterley and Palmer of Hanley; and the *Queen's ware* of the celebrated Josiah Wedgwood.

"Mr. Thomas Toft introduced aluminous shale, or *fire-brick clay*; Mr. William Sans, *manganese* and *galena* pulverised; Messrs. John Palmer and William Adams, *common salt* and *litharge*; Messrs. Elers, brothers, *red clay*, or *marle*, and *ochre*; Mr. Josiah Twyford, *pipe-clay*; Mr. Thomas Astbury, *flint*; Mr. Ralph Shaw, *basaltes*; Mr. Aaron Wedgwood, *red lead*; Mr. William Littler, *calcined bone-earth*; Mr. Enoch Booth, *whitelead*; Mrs. Warburton, *soda*; Mr. Ralph Daniel, *calcined gypsum*;

Josiah Wedgwood, Esq., *barytes*; Mr. John Cookworthy, *decomposed white granite*; Mr. James Ryan, *British kaolin* and *petuntse*; Messrs. Ladler and Green, *glaze printing*; Mr. Warner Edwards, *biscuit painting*; Mr. Thomas Daniel, *glaze enamelling*; Mr. William Smith, *burnished gilding*; Mr. Peter Warburton, *printing in gold*; Messrs. John Hancock, John Gardner, and William Hennys, *lustres*; Mr. William Brookes, *engraved landscapes and printing in colours*; Mr. William Wainwright Potts, *printing by machine*, and continuous sheet of paper; and the same gentleman with Mr. William Machin and Mr. William Bourne, for *printing flowers, figures, &c., in colours, by machine*, and continuous sheet of paper."—*Shaw's Chemistry of Pottery*, pp. 416, 417.

time of Edward VI., in the collection of the late James Bandinel, Esq.

The bottle (Fig. 45) inscribed SACK was found in Old Tabley Hall, Cheshire. It is of a dull-white, with blue letters, and is in the possession of the Hon. Robert Curzon, Jun., author of the interesting work on the Monasteries of the Levant. Two old English bottles of similar character, one lettered Sack, the other Claret, dated 1646, were sold at Strawberry Hill.

SKETCH OF

A HISTORY OF PORCELAIN.

PORCELAIN consists of two kinds, distinguished by the technical terms of "Hard and Soft Paste." A reference to the Table of Analysis will show that the Hard paste is composed of a greater proportion of clay or alumine, and less of flint or silica ; to fuse it, requires consequently a higher degree of furnace heat, which also gives it a greater density of substance than the Soft paste. The Soft paste, from the larger proportion of silex and the addition of alkaline fluxes, requires a less degree of furnace heat, and consequently acquires less density. It is soft in two senses, first, as being less able to resist a high temperature, and, secondly, as being easily scratched by the knife.

It therefore appears that the comparative proportion of silica determines the softness of porcelain. Some specimens, as those of early Chelsea, are little better than semi-opaque glass. Réaumur endeavoured to produce porcelain by means of hardening, and giving opacity to glass. Böttcher succeeded in making hard porcelain by softening pottery, and rendering it translucent. As

porcelain may be considered as an intermediate substance between pottery and glass, both these *savants* were correct in the principle upon which they proceeded, although their modes of operation were reversed.

The most practical test by which to distinguish these descriptions of porcelain is, that the Soft paste can be scratched by the knife, which is not the case with the Hard paste (*rayable ou non rayable par le fer*).*

M. Brongniart divides porcelain into three classes :—

1. PORCELAIN, HARD PASTE.
2. PORCELAIN, NATURALLY SOFT DITTO (*tendre naturelle*).
3. PORCELAIN, ARTIFICIALLY SOFT DITTO (*tendre artificielle*).

* On one occasion, M. Brongniart having been presented with a choice specimen of old Worcester, affirmed it to be Oriental porcelain, till he tested the glaze with a steel point, and found that he could scratch it easily.

CHAPTER VI.

PORCELAIN.—(HARD PASTE. ORIENTAL.)

Porcelain of China.—Its Antiquity.—Porcelain Tower of Nankin.—Marco Polo in China.—Present of Porcelain from Saladin.—From the Soldan of Egypt to Lorenzo de' Medici.—China introduced into Europe by the Portuguese.—Dutch East India Company.—Dutch Embassy to China.—Manufactory at Kiansi.—Mary Queen of Scots' China.—Presents of Porcelain to Queen Elizabeth.—Mention of Porcelain by Evelyn and others.—Oriental Service of Queen Anne.—Lady M. W. Montague.—Addison and Horace Walpole.—Mission of French Jesuits to China.—Kaolin and Petunse.—Antiquity of the White Porcelain.—Blue and White of Nankin.—Celadon.—Egg-shell.—Imperial Yellow and Ruby.—Modern Porcelain made at Canton.—Old Sea-green.—Japan Palace at Dresden.—Porcelain of Japan.—Its Character.—Superior to the Chinese.—Porcelain of Persia.—Its Manufacture doubtful.

THIS class of ware is characterised by the paste of which it is formed, which is fine, hard, and translucent. It may be divided into Oriental and European. The Oriental is generally considered to comprise that of China, Japan, and Persia; although it is a matter of some uncertainty whether porcelain was ever made in the latter country.*

CHINA.

The high antiquity of the art of making porcelain, and the perfection to which it had arrived in China many years before any specimens of it found their way into Europe, are

* The statements in this section are principally drawn from the writings of Du Halde; D'Entrecolles' *Lettres Edifiantes*, Paris, 1741; Raynal; and D'Hancarville.

well authenticated ; although the period of its first manufacture is involved in great obscurity. From the researches of M. Stanislas Julien, it appears that porcelain was common in China in the time of the Emperor Han, B.C. 163. D'Entrecolles states that mention is made of it in the annals of Froulam, where it is stated, that "Since the second year of the reign of the Emperor Tam or Te, of the house of Tam, A.D. 442, the porcelain manufacturers of this province have supplied it to no one but the Emperor, who, for this purpose, sent two Mandarins to inspect the workmen."* In A.D. 600, during the Soui dynasty, vases of porcelain were in common use ; also during that of Thang, A.D. 618, vases were found in the ruins of palaces ; but the art arrived at its greatest perfection in the year 1000.

The Porcelain Tower, near Nankin, constructed A.D. 1277, offers sufficient proof of the durable nature of porcelain. This building is of an octagonal shape ; it consists of nine stories, and is very nearly 300 feet high ; its entire surface is covered with porcelain of the finest quality. Although this singular and beautiful edifice has been erected nearly 600 years, it has hitherto withstood all the alternations of the seasons, and every variety of weather, without exhibiting the slightest symptom of deterioration.

Sir Gardner Wilkinson, in his admirable work on the

* The invention of the art must assuredly date from a much earlier period than this, as it must have been long ere the manufacture could arrive at such a state of perfection, as to render it an object of interest to the court.

D'Entrecolles says, "that the Chinese paid large prices for pieces of the time of Yao and Chun, two of their most ancient emperors, who reigned, according to the Chinese chronology, 2600 years before the Christian era ! !

“Manners and Customs of the Ancient Egyptians,” gives a much higher antiquity to the manufacture of porcelain in

Fig. 46. Chinese Bottles found in the Egyptian Tombs: *a*, in the Museum, Alnwick Castle; *b*, brought by Sir Gardner Wilkinson from Thebes; *c*, belonging to W. Hamilton, Esq.; *d*, from Thebes.

China. He says, that among the bottles found in the tombs of Thebes, none have excited greater curiosity and surprise than those of Chinese manufacture, presenting inscriptions in that language, and among them (eight of which have been discovered in various Theban tombs) there is one found by Rosellini in a tomb which he refers to a Pharaonic period not much later than the eighteenth dynasty.* They are about two inches in height; one side presents a flower and the other an inscription. “The quality of these bottles is very inferior, and they appear to have been made before the manufacture of porcelain had

* The accession of the first king of this dynasty is placed B. c. 1575; that of the last B. c. 1289.

attained the same degree of perfection in China as in after-times ; they were probably brought to Egypt through India, with which country I believe the Egyptians to have traded at a very remote period, and contained some precious ingredient whose value may be inferred from the size of the vase.”*

Marco Polo, the Venetian,† was the first European traveller on record who penetrated into China. He mentions the vast extent to which the manufacture of porcelain was carried at the time of his residence in the Celestial Empire, during the thirteenth century, and states, that, “of this place, Kinsai, there is nothing further to be observed, than that cups or bowls, and dishes of porcelain wares, are there manufactured. The process was explained to be as follows :—They collect a certain kind of earth, as it were, from a mine, and, laying it in a great heap, suffer it to be exposed to the wind, rain, and sun, for thirty or forty years, during which time it is never disturbed. By this means it becomes refined, and fit for being wrought into the vessels above mentioned. Such colours as may be thought proper are then laid on, and the ware is after-

* M. Stanislas Julien’s reply to M. Brongniart, who sent him one of these vases for his opinion, is, “Ces caractères sont véritablement chinois, mais cursifs, et d’une époque peu ancienne en égard au lieu où on suppose que ce petit vase a été trouvé en Egypte.” An opinion now generally prevails, that these bottles are of modern origin, fraudulently placed in the tombs by the Arabs.

† During his residence in China, where he was well received by the Emperor of Tartary, he studied the manners of the people, and, in a short time, learned four different languages

in use in the country ; was charged with different important affairs in many provinces in the empire, and was appointed Governor of Yangtcheou-fou, where he remained three years. This enterprising traveller, with his father and uncle, returned by sea from China to the Gulf of Persia, and thence to Venice in 1295, after an absence of twenty-six years. He was taken prisoner by Lampa Doria, and detained in captivity at Genoa, where he wrote the history of his travels. He was, at length, released, and returning to Venice, died in 1323, in the 73rd year of his age.

wards baked in ovens or furnaces. These persons, therefore, who cause the earth to be dug, collect it for their children and grandchildren. Great quantities of the manufacture are sold in the city ; and for a Venetian groat you may purchase ' eight porcelain cups.' ” *

In an Arabic manuscript, preserved in the French National Library, the authenticity of which cannot be doubted, among the articles of a splendid present sent to Nouredin by Saladin soon after he became master of Egypt, mention is made of a service of China ware, consisting of forty pieces, of various kinds. This gift was made in the year of the Hegira 567, which answers to A.D. 1171.†

It is related by Roscoe that Lorenzo de' Medici, wishing to encourage a trade with India, extended the commerce between Florence and Egypt, and such was the esteem he was held in by the Soldan, that, in 1487, an ambassador arrived at Florence, bringing with him, as a mark of his master's esteem, many singular presents of rare animals and valuable commodities, and among the latter, some large vases of porcelain. Of these articles Pietro da Bibbiena, his secretary, gives an inventory to Clarici de' Medici, the wife of Lorenzo. ‡

* Marsden's translation of Marco Polo's Travels.

† Abbé Renaudot. " Histoire de Saladin," MS., translated in 1730, but not printed.

‡ Letter from Pietro da Bibbiena to Clarici de' Medici, a Roma :—

" Domina mea. Scrivendovi io in nome di Lorenzo, non me accade dire altro alla M. V. se non che da sabato in quà ho scripto più lettere a quella, e per questa le mando lo inventario del presente del Soldano dato a Lorenzo, el

quale mandai però a Piero ma verrà più adagio. Vale.

" Un bel cavallo bajo ;

" Animali strani, montoni e pecori di varii colori con orecchi lunghi sino alle spalle, e code in terra grosse quasi quanto el corpo, una grande ampolla di balsamo, 11 corni di Zibetto, bongive e legno aloe quanto può portare una persona, *vasi grandi di porcellana* mai più veduti simili, ne meglio lavorati, drappi di più colori per pezza ; tele bombagine assai, che loro chiamano turbanti finis-

Another notice of Oriental porcelain which we meet with of nearly the same date, is that of Barbero, the Venetian ambassador at the Court of Persia, in 1474, who gave information to his Government respecting this production of art, which afterwards was brought to Europe from the East Indies by the Portuguese.

The Portuguese traders, who first doubled the Cape of Good Hope,* were the means of introducing the fine wares of China into more general use in Europe ; and the name assigned to the fabric, as distinguishing it from the coarser descriptions of pottery, was probably given by them, "Porcellana," signifying in the Portuguese language originally, "a little pig," and afterwards "a cup." This term had been applied by the Portuguese to the cowrie shells ; † and when they first saw this admirable pottery—the inside of which had a glossy, beautiful white colour—they bestowed upon it the same name, either because they thought it would give their countrymen an idea of its beauty, or possibly from a persuasion that it might be

simi ; tele assai colla salda, che lor chiamano sexe ; vasi grandi di confettione, miraboloni e giengituo."—*Fabr.*, n. 337.

* In 1518, twenty years after the Portuguese had doubled the Cape of Good Hope, Ferdinand d'Andreada took out the first embassy to China. It was permitted to enter Peking, and the first European commercial intercourse was thereby with the Chinese. St. Francis Xavier, one of the first disciples of Ignatius Loyola, inspired with a desire to propagate Christianity in the East, arrived in 1549 at Japan, where he obtained permission to preach. With the desire of evangelising China, he

returned to Malacca, and thence to Canton, where he died after much suffering in 1552. Under the reign of John III., the Portuguese greatly extended their commerce with China. They established a trade with Canton, and afterwards a factory at Ningpo, until their pride and insolence brought destruction upon them, and they were expelled from all their possessions, excepting Macao, which they still hold.

† The cowries used for money in the East were called by the Portuguese, from the similarity of their shape to the back of a little pig, "porcella," whence the term "porcellana" may have been derived.

made of such shells or of some composition which resembled them.* During the period that the Portuguese enjoyed a

* Florio, in his *Italian Dictionary*, 1598, gives: "*Porcellana*, a kinde of fine earth called Porcelane, whereof they make fine China dishes, called Porcellan dishes. *China*, a Venus basin," that is, a Venice basin. It may remain a question whether Majolica, exported by way of Venice, was called *China*, from a supposed resemblance to Oriental porcelain, or whether the wares alluded to by Florio were in fact Oriental.

Minsheu, in his *Spanish Dictionary*, (1599) gives: "*Porcellána*, a kinde of earthen vessell, painted; costly fruit-dishes of fine earth, painted." In his "*Dialogues*," he introduces a gentleman and lady purchasing silver plate, the use of which is commended:—"Yea," (says the lady) "for if a man will serve his turne with glasse, or China mettall, or earth (con vidrio, o china, o barro), that which is broken thereof costs more in a year than the fashion of the plate," and in the margin, "*China metall*" is explained thus, "i.e., the fine dishes of earth painted, such as are brought from Venice."*

The etymology of the word "*porcelain*" is the subject of different opinions, for although there is some plausibility for giving the Portuguese derivation, yet it is certain that the word existed in the French language in the fourteenth century, and, consequently, anterior to the introduction of Chinese porcelain into Europe. In referring to the inventories of the kings and princes of the fourteenth century, we find the name of porcelain applied to some pre-

cious material cut into cups, vases, or used as a ground upon which to fix objects in enamel or sculptured metal. We give some examples:—

"Une escuelle d'une pierre appelée pourcellaine," &c.—*Inventory of the Duc d'Anjou*, 1360.

"Un pot à eau, de pierre de pourcelaine."—*Inventory of Joan, Queen of Philip le Bel*. She died 1370.

"Ung tableau de pourcelaine carré de plusieurs pièces et au milieu l'ymage de Notre Dame garnye d'argent."—*Inventory of Charles V*.

"Ung tableau carré de pourcelaine où d'un costé est l'ymage de Notre Dame en ung esmail d'azur," &c.—*Ibid*.

"Une petite pierre de pourcelaine entaillée à six petiz ymages garnye d'or."—*Ibid*.

"Ung petit tableau de pourcelaine où est intaillé un crucifiement sans garnyson."—*Inventory of Charles VI*, 1399.

"Une verge d'or, en quoy est ung camaheu de purshelayne."—*MS. Inventory*, dated 1555.

This stone, called porcelain, must have been some precious material, for the object to which it is attached is always richly moulded in gold with pearls or precious stones. Doubtless it was a species of agate, perhaps chalcedony, which, resembling porcelain in its milky hue and its semi-translucent character, the name porcelain may have been transferred to the new substance introduced by the Portuguese.

* It is a curious matter of inquiry, whether the wares here alluded to were Oriental. In any case, it is a fact worth recording, that ornamental fictilia, whether of Oriental or Italian fabrication, were received from *Venice*, at the close of the

sixteenth century, and probably in no trifling quantity or repute, since they supplied, as early as 1598, a term in dictionaries.

In the *Inventory at Hengrave, Suffolk*, 1603, occurs "6 Venice banquetting dishes."

complete monopoly of the Indian trade, they imported into Europe splendid collections of porcelain, consisting of vases of immense size, and of the early and finest manufacture, many of which were lately to be seen in the Royal Palace of Alcantara, but have been since dispersed. Some are said yet to exist in various parts of Spain.

The Dutch, upon the expulsion of the Portuguese, was the next nation who carried on an intercourse with India and Japan. Of this trade they long kept the monopoly, and imported large quantities of porcelain into the north of Europe. They endeavoured to get access to China to trade, but for a long time in vain. Van Neck established a factory at Batavia in 1602. The Dutch East India Company was formed in the same year, and made a settlement at Formosa in 1624, but were driven out by the Chinese in 1662. The trade was then transferred to Canton.

The conquest of China by the Tartars, and the consequent change of dynasty, was conceived to be a favourable opportunity for opening commercial relations with that country. In consequence, the Dutch East India Company sent an embassy, conducted by Peter Goyer and Jacob Keyser, which sailed from Batavia, 14th July, 1655, and arrived at Canton, whence they travelled chiefly by inland navigation by Kiansi and Nankin to Pekin. They were there favourably received by the Grand Khan, and returned to Batavia in 1657. Among the interesting details of this journey, they notice the porcelain manufactory of Kiansi, and it would appear that the greatest secrecy was observed as to the details of its manufacture.

“La terre se prépare et se façonne presque en la même manière que les Italiens gardent en la fabrique de

leurs plats de Fayence, ou nos Belges en leur poterie blanche. Les Chinois sont extrêmement adroits et industrieux pour donner la perfection à ces vases, qu'ils sçavent diaprer de couleurs tout-à-fait gayes, diaphanes, et transparentes. Ils y représentent toutes sortes d'animaux, de fleurs et de plantes, avec une gentillesse et propreté inimitable. Aussi font-ils tant piafe de cette science, qu'on tireroit plutôt de l'huile d'une enclume, que le moindre secret de leurs bouches. De sorte que celui-là passeroit pour un des plus grands criminels auprès d'eux, qui révéleroit cet art à un autre qu'à sa postérité.*

Of the yellow colour being exclusively appropriated to the Emperor, they remark :—

“Vous remarquerez en passant que c'étoit un crime de lèze Majesté de peindre les vaisseaux d'or, ou du couleur jaune, mesme de porter de dragons jaunes, sans une spéciale grace de l'Empereur, comme si cette couleur estoit la plus puissante, et la plus vénérable d'entre toutes les choses inanimées.”

They visited the ruined palace of Nankin, destroyed by the Tartars in their invasion and conquest, by which 100,000 Chinese were compelled to emigrate to save their lives. In reference to the Imperial character of these ruins, the writer of the account says :—

“A nostre retour de Peking, je me chargeay de quelque pierres des toicts de ce Palais sur lesquelles estoient peints en jaune plusieurs dragons et serpens.”

The earliest mention I have found of China ware in England is in 1586. In the inventory of minor valuables

* L'Ambassade de la Compagnie Orientale des Provinces Unis, vers l'Empereur de la Chine ou Grand Cam de Tartarie, fait par les Sieurs Pierre de Goyer et Jacob de Keyser, à Leyde, 1665.

belonging to Mary Queen of Scots, are enumerated: "Deux cuillières de pourcelaines, garnyes, l'une d'or, et l'autre d'argent." *

Cavendish, however, the celebrated traveller in the reign of Queen Elizabeth, is supposed to have presented his royal mistress with the first vessels of porcelain ware which came into England. Mr. Douce, in his *Illustrations of Shakspeare*, says, that in the reign of Elizabeth, Spanish carracks were captured, and part of the cargo was China ware of porcelain.

Amongst the new year's gifts to Queen Elizabeth, 1587-8, Lord Treasurer Burghley offered one "porrynger" of "white porselyn," garnished with gold; and Mr. Robert Cecil, "a cup of grene pursselyne." †

In 1615, Elkington speaks of China ware as forming part of the cargo of the ship "New Year's Gift," taken at Bantam in that year.‡

Among the effects of Lady Dorothy Shirley, 1620, are mentioned a case of glasses, "purslin stufte, Chinie stufte, two dozen of purslen dishes," &c.

The English East India Company, established in 1600, did not, for a long period after its formation, succeed in opening a direct trade with India and China, being excluded from those countries by the Portuguese and Dutch. At length they, however, formed their first establishment at the Port of Gombroon, opposite to Ormus, in the Persian Gulf, where they engrossed a large share of the commerce, which was very extensive, as that place was the entrepôt where the commodities of India and

* Prince Labanoff, "Letters of Mary," vol. vii., p. 246.

† "Nichol's Progresses of Elizabeth," vol. ii., p. 528.

‡ McPherson's "Dictionary of Commerce."

China were exchanged for those of Europe. From this place the porcelain of China was first introduced directly into England, and from this circumstance it received the name of Gombroon ware, so designated by Horace Walpole and Lister, and which designation was at first applied to all porcelain in general before it was called "China."*

In 1631, porcelain and China dishes were imported generally from India along with other goods, and Evelyn, about 1685, writes of "porcelan" saucers, &c., as in much esteem by fashionable ladies. In his Journals, 1644-1650, he speaks repeatedly with admiration of the "porselan or purselan" he saw in the collections of virtuosos at Paris, of *vases designed by Raffaele*, and porcelain in a curious museum on the Pont Neuf. It is well known that Queen Anne used services of Oriental porcelain, which had then become general.†

* Horace Walpole makes mention in the Catalogue of his Strawberry Hall Collection of "Gombron China from Lady Elizabeth Germaine's Collection."

† In the century following, this passion for collecting china appears to have reached its acme of absurdity, and is satirised by most of the writers of that period. Lady Mary W. Montagu, in her "Town Eclogues of the Toilet," in describing the exciting amusements then in vogue, says :—

"Straight then they dress and take their wonted
range,
Through India shops, to Motteux's, or the
Change;
Where the tall jar erects its stately pride,
With antic shapes in China's azure dy'd."

Peter Motteux, the translator of Don Quixote, kept a celebrated East India House at the Two Fans, Leadenhall Street. See "Spectator," Nos. 288, 552.

"Every room in my house," says a

correspondent of the "Spectator," No. 252, "is furnished with trophies of her (his wife's) eloquence, rich cabinets, piles of china, japan screens, and costly jars; and if you were to come into my great parlour, you would fancy yourself in an India warehouse. Besides this, she keeps a squirrel, and I am doubly taxed to pay for the china he breaks."

In another paper of the "Spectator," Addison says, that no mansion possessing the least claim to fashion, or even to superiority, was considered furnished, without a vast accumulation of china of grotesque appearance, "loves of monsters," and in great measure, utterly useless, from its form, ranged over doors, windows, &c. And further, in his admirable satire on this universal mania in the "Lover," writes, "There is no inclination in women that more surprises me than this passion for china. When a woman is visited with it, it generally takes posses-

But the French subsequently threw more light upon the subject of Oriental porcelain than any of the nations who had preceded them in India. Francis Xavier D'Entrecolles,* the Superior General of the French Jesuits in China, who established missions in most of the provinces of the Celestial Empire, wrote some very circumstantial details upon the manufacture of Porcelain. Among his neophytes at Yao-tcheou, he found several who worked in porcelain, and others who carried on a large traffic in the ware. The desire of being useful to his countrymen in Europe, induced him to inform himself on every point relating to this manufacture. Independently of what he saw himself, he learnt many particulars from his Christian converts, and assured himself of the truth of their answers to his inquiries, by reading the Chinese works which treated of the subject. His statements did not, however, give details sufficiently specific to be of much practical use. He died in 1741, at Peking.

sion of her for life. China vessels are playthings for women of all ages. An old lady of fourscore shall be as busy in cleaning an Indian mandarin, as her great grand-daughter is in dressing her baby."

Besides, Oriental china being a contraband article, increased the desire of possessing it at all hazards, and, of course, encouraged the smugglers to import it, for the "Gentleman's Magazine" states, that on one occasion 1500 China bowls were seized at Margate by the custom-house officers.

That prince of collectors, Horace Walpole, of whom it is written,

"China's the passion of his soul:
A cup, a plate, a dish, a bowl,
Can kindle wishes in his breast,
Inflame with joy, or break his rest"—

though not altogether free from the imputation of Lord Shaftesbury, as being "one who loves rarity for rarity's sake," has nevertheless given an inimitable anecdote relating to this inferior order of collecting virtù. It refers to a man named Turner, a great chinaman, who had a jar cracked by the shock of an earthquake. The price of the jars (a pair) was originally ten guineas, but after the accident he asked twenty, because it was the only jar in Europe that had been cracked by an earthquake.

* The Treatise on China by the Dominican Friar, Gaspar de Cruz, dedicated to Sebastian, King of Portugal (1557-1578), contains a notice how "porcelane" is made. See "Purchase's Pilgrims," vol. iii., p. 177.

Kaolin and Petunse are the names of the two earths employed by the Chinese in the composition of their porcelain, which is of the best quality of hard paste, and is so superior to all others, that it may be exposed without injury to the intense heat of a furnace in which all European porcelain (Dresden excepted) melts away.

The Chinese kept the composition of porcelain a great secret, and sought to lead the inquirers astray by all sorts of wonderful tales about the preparation of the materials. They stated, for instance, according to Edoardo Barbosa, that it was made from marine shells and egg shells, which must first have been buried in the earth eighty or one hundred years.

“The finest, richest, and most valuable china is not exported, or at least very rarely, particularly a yellow ware, which is destined for the imperial use, and is prohibited to all other persons. They have a kind of crimson ware, which is very fine and dear, because great quantities of it are spoiled in the baking. They have another sort of a shining white, purfled with red, which is produced by blowing the colour through a gauze, so that both the inside and out is equally beautified with crimson spots, no bigger than pins’ points, and this must be excessively dear, since, for one piece that succeeds, a hundred are spoiled. They have china purfled in the same manner with gold, which is highly valuable for the same reason. Also, a kind of china which looks like mosaic work, or as if it had been cracked in a thousand places, and set together again without cement. There is another sort of violet-coloured china, with patterns composed of green specks, which are made by blowing the colours at once through a frame

pierced full of holes, and this operation succeeds so rarely, that a very small basin is worth two or three hundred pounds. They have a kind of white china, excessively thin, with blue fishes painted on the metal between the coats of varnish, so that they are invisible except when the cup is full of liquor.”* Father Solis, a Portuguese missionary, who resided forty years in China, and died at Macao, wrote a treatise, which was never printed, of the frauds of the Chinese ; and among these he enumerates those which are connected with the sale of old china. He tells us that these people, by giving high prices for antique china, have brought it into great credit, and that, then, by means of a yellow clay, and oils of several kinds, some of which are metallic, and by laying the china some months in mud as soon as it comes from the furnace, they produce the very same sort that is so highly valued by the vulgar, as being five or six hundred years old. Every trade in China has its peculiar deity or idol. Pousa is the idol worshipped to this day by the fraternity of porcelain-makers. An Emperor once ordered that some porcelain, after a certain pattern, should be executed for him ; the manufacturers represented to the Mandarin charged with this commission, that the execution of the order was impracticable ; the only result was, that the Emperor ordered the performance of the task the more strenuously, and gave the strictest orders for its completion. The manufacturers once more exerted all their energies, but again their attempts failed. The Mandarin tried, by means of the bastinado,

* Extracted from “Travels from Muscovy to China,” by E. Ysbranti Ides, ambassador from Peter the Great to the Emperor of China, in 1692. Published in “Harris’s Collection of Voyages.”

to excite them to new exertions. The workmen were in despair, and one of them, named Pousa, to escape further

Fig. 47. Dish, blue and white. Nankin. (Coll. Marryat.)

ill usage, sprang into the glowing furnace, and was immediately consumed in the flames. When the burning was over, the porcelain was found perfect and beautiful,—just what the Emperor had desired, and Pousa the Martyr received divine honours. The little corpulent figures, so common in collections, and which the French call *magots*, are images of this divinity.

Du Halde states that the pure white porcelain is made at Fokien, and is never ornamented with colours, and that for many years the Chinese had only this description. Tradition adds that these pieces were altogether faultless, and were known by the name of the precious jewels of Tsa-tcheou. This fact is corroborated by the great value now attached by the Chinese to the old pieces of white porcelain, which were found enclosed in cases

of velvet or silk, like jewels, by our troops in the late war. These pieces consist principally of cups and articles of small size, with very ancient inscriptions engraved upon them, and by holding them against a strong light, devices, such as animals, flowers, leaves, &c., may be discovered under the glaze.

The blue and white porcelain is the production of Nankin,* and is probably next in antiquity to that of Fokien. Blue appears to have been the first colour used,

Fig. 48. Jar, blue and white. Nankin. (Coll. Marryat.)

and it is stated that it was for some time prepared from lapis lazuli, but since smalt has been substituted, the colour is not so fine and vivid. (Figs. 47, 48.)

* This china is frequently "*doctored*" and ornamenting the ground, leaving the
or "*tickled*," as it is termed, by colouring blue pattern untouched. But this process

The pale buff, or Nankin colour, introduced in the necks of bottles and backs of plates, is generally characteristic of a good specimen. The fineness of the blue, and clearness of the white ground, determine the antiquity of this description of porcelain.

King-te-tching* is also stated to be the site of the manufactory of the old sea-green and crackle† porcelain, generally known by the name of Celadon. This term, however, has been since applied to all porcelain of this description, whatever the colour may be. Its brilliancy has not been equalled by any European manufacture. A glaze or enamel of the brightest hue is run over the surface of the piece, of every shade of green, blue, red, and yellow; sometimes two or more of these colours are blended together, giving the appearance of shot silk.‡

The old ware, with subjects in green enamelled colours,§ and the fine egg-shell porcelain, were also products of the period of the perfection of the art. The latter has not been equalled in lightness and transparency by any European manufactory. Of these pieces, the imperial yellow and ruby colours are the most valued; the yellow being prohibited, excepting for the Emperor's private use, no other colour being used at the Imperial table; the ruby, from its rarity, being seldom found, excepting upon the reverse side of the finest plates and small pieces.

is easily detected by the muddiness of the colours put on. A peculiar purple is known to have been prepared in Holland.

* At this place, according to the statement of different travellers, there are established 500 factories, giving employment to a million of artisans.

† For the nature of crackle porce-

lain, see Glossary, "Crackle."

‡ In China, the colouring matter is frequently mixed with the glaze; in Europe, the glaze is always transparent and colourless.

§ The faces of the figures in the old specimens are generally in outline, the modern are more finished in detail.

The brown porcelain, white inside, and with white medallions outside, is very common in China for domestic use, and the walls are sometimes covered with it instead of marble.

The inferior and comparatively modern porcelain, commonly known by the name of Indian china, is manufactured at Canton. The material is generally lighter, but the tints are fainter than those already mentioned.

The forms into which this china has been moulded, have only an ethnographical value, for the Chinese have never produced a piece which could be compared with the commonest production of the Grecian workmen. Even the simple old sea-green vessels with the mark "Tching-yu," have a strangeness of character offensive to an European taste. But because these productions express clearly and undisguisedly the Chinese mode of thought and feeling, they possess that value which belongs to every thing original and national. Many of these forms have also remained the same, without variation, for five hundred years.

The Chinese are, however, extremely happy in the execution of grotesque subjects and strange animals. They model ducks and turtles, which swim upon the water. D'Entrecolles saw a porcelain cat, which was painted to the life, and in whose head a lamp was placed at night, to the terror of the mice.

Among other fanciful inventions is the jug which we may term the cup of Tantalus, or a "surprise hydraulique," in which, by means of a concealed syphon, the contents recede from the lips of the drinker, and are spilled over his clothes. Also, cups appearing to contain an egg,

Vase Oriental.

pierced at its upper extremity, from which a small figure jumps up when water is poured into the cup.

The paintings upon the Chinese porcelain consist of the flowers, fruits, and other productions of the country, which are well painted, and generally in enamel colours. Their landscapes show a strange perversion of the rules of perspective. Some paintings present a lively picture of both

Fig. 49. Kylin. Chinese. (Coll. Marryat.)

their public and private life, but very usual subjects are dragons,* kylins, (Fig. 49), and all manner of hideous and

* The origin of the dragons, and similar figures, depicted upon the Chinese as well as the Egyptian pottery, is a mystery. Some writers suppose the dragon to be a symbolical representation of the principle of Evil, which was worshipped by the ancient Chaldees, and found its way from thence into China and other countries, even to the New World, where their religion extended ;

and from being first used as a symbol, came in time to be considered as a reality. Christian painters seem to have literally adopted the idea, as in the pictures of St. Michael, who is represented as having felled to the ground, and fixed with his lance, a dragon, which, symbolical of the enemy of the human race, was vomited from the infernal pit. In the Romish Church, on Rogation Sunday,

strange monsters. Subjects copied from European prints are often met with. Sometimes the colours are arranged in the pieces in zones, stripes, (Fig. 50), and various devices.

Fig. 50. Striped Bottle,
white and brown. Chinese.
(Coll. Marryat.)

The characters upon the fine white and blue pieces (they are rarely found upon the variegated china) are for the most part composed of four or six Chinese words, and may easily be distinguished from the mark of the manufacturer. Some of these, when translated, literally mean "in the year Yung-lo," which implies that they were made between the years 1403 to 1425, that being the period of the reign of that Emperor of the Ming dynasty. These inscriptions serve to prove how very stationary the art has been in China, as pieces of the eighteenth century exhibit no difference in material, glazing, and

colouring, from those of the fifteenth. The ancient sea-green porcelain has sometimes the inscription of "Tching-yu," meaning "precious jewel." The marks of a leaf, fish, and other symbolical devices, are supposed to be factory marks. The china which has the mandarin mark is the product of Canton.

until a late period, a large figure of a dragon was carried in procession, being considered an emblem of heresy. The devil, it will be recollected, is frequently called the "dragon" in Scripture. The prevalence of dracontic ornaments on ancient sculpture in England, of the Saxon or early Norman period, as also in Ireland, as well as the serpent-orna-

mentation of the Northern Antiquaries, deserves notice. Possibly the origin of the former may have been Oriental. On the other hand, some writers consider the dragon to be no mere legend, and refer to the fossil remains of the Saurian tribe, which, allowing for some exaggeration and embellishment, may be considered of the same race.

The most celebrated collection of Oriental porcelain is that contained in the Japan Palace at Dresden. This building was purchased by the Elector Frederick Augustus I., in 1717, and a great part of the collection was obtained by him from Holland. In 1737 he added to it the celebrated collection of the family Bassetouche, of Dresden. Frederick William I. of Prussia contributed twenty-two large vases, in return for which, Augustus the Strong made over to him a regiment of dragoons.*

* Frederick Augustus I., Elector of Saxony, 1694, was elected King of Poland, 1697, under the title of Augustus II. He was surnamed the "Strong," from his great bodily strength. At Dresden, is shown the armour he usually wore, the helmet of which weighs 20lbs., and the whole suit is so ponderous, that a strong man can scarcely lift it off the ground. There is also exhibited, a horse-shoe, which he is said to have broken in pieces between his fingers. He was gifted with high mental endowments, and a taste for intellectual pursuits, which he retained during the whole of his life. He was liberal in his patronage of the fine arts, and expended a large portion of the revenues he received from the silver mines of Freyberg, in collecting paintings, gems, porcelain, and other articles of virtù. The galleries, and the "Green Vaults" (*Grüne Gewölbe*) at Dresden, bear witness alike to his good taste, and lavish expenditure.

Finding Meissen, which had been the residence of his ancestors from the remotest period, too confined for his magnificent plans, he removed his court to Dresden, and adorned that city with magnificent palaces, and public buildings, which are not surpassed by any in Germany, and all this he did at a period when the north of

Europe was in a state of semi-barbarism.

His ambition led him, in 1697, to aspire to the crown of Poland, which he won, lost, and afterwards regained, in 1718. He was deeply engaged in the celebrated struggles between Charles XII. and Peter the Great, in which he was the constant antagonist of the one and the firm ally of the other, and Saxony was, in consequence, invaded by Charles XII. He endeavoured also to aggrandise himself at the expense of the succession of Charles VI., of Austria, by engaging in the alliance against his daughter, Maria Theresa, still keeping in view his favourite project of making the crown of Poland hereditary in his family.

In furtherance of this object, he abjured the Protestant faith of his ancestors, and embraced the Roman Catholic religion, and although the Lutheran, from the time of the Reformation, has been the established religion of Saxony, his descendants have to this day, remained Roman Catholics. His consort, however, nobly refused to change her religion, and was consequently not crowned Queen of Poland. By the beautiful and celebrated Countess of Königsmark he had a son, who entered the French service, and became the illustrious Marshal Saxe.

The Oriental porcelain fills thirteen rooms. The first in the series contains the unglazed red ware of Japan, with raised patterns painted in white, red, and black, and richly gilded. The Blue Gallery has the rarest and most valuable pieces, namely, forty-seven vases, two ells high, the colour of all shades of blue, of the greatest purity, as well as buff and brown. The Japan rooms contain eighty-two large vases, one ell twelve inches high, the ground being white, with green,

During his few intervals of peace, he abandoned himself to pleasure, luxury, and the patronage of the fine arts. It was at this period that he exchanged his finest regiment of dragoons with Frederick William of Prussia, for some dozen large vases of porcelain. He died in 1733, while attending a diet at Warsaw.

He was succeeded in the electorate by his son, Frederick Augustus II., who, three years afterwards, ascended the throne of Poland under the title of Augustus III. Without the talents of his father, he inherited his ambitious views, his love of luxury, and his taste for the fine arts. He enriched the gallery of paintings, by the acquisition of the celebrated picture of the Madonna de San Sisto, by Raffaele, for which he gave 8000*l.*, a considerable sum at that period, and the Correggios of the Madonna Collection. Under his encouragement, the porcelain establishment of Meissen became celebrated for the exquisite beauty of its productions; and he arranged in the Japanese Palace, the magnificent collection of porcelain, to which he made great additions. The extravagance and luxury of his court were unbounded. In the midst of which, alarmed at the increasing power of the Prussian monarchy, he formed an alliance with Maria Theresa, which

brought upon him the vengeance of Frederick the Great; Saxony was invaded, in 1745, and upon the approach of the enemy, Augustus was compelled to fly for safety from Dresden, to the impregnable fortress of Königstein, taking with him his most valuable works of art; but leaving to the conqueror, his queen and the archives of the kingdom; and soon afterwards, he witnessed from the walls of Königstein, the total destruction of his army. He was again involved in hostilities with Frederick; during the Seven Years' War, Saxony was once more invaded in 1756, and was devastated by contending armies for six years successively. Being despoiled of his kingdom of Poland by the Czarina Elizabeth, he returned to Dresden at the peace of 1763, having saved the treasures deposited at Königstein; those which remained at Dresden and Meissen, having been carried off by Frederick and his generals. He died the same year, leaving his kingdom greatly impoverished. His successors, though raised to the rank of Kings of Saxony, possess neither the power nor the riches which they enjoyed while they were simple Electors. During Napoleon's conquests, Königstein once more protected the collections of the "Green Vaults," and their immense value forms a curious contrast to the general poverty of the country.

black, red, and blue ornaments, models of ships, monsters, cats, and strange animals. To these succeed the splendid collection of Crackle-porcelain (Tsouchi), called also by the Chinese, Snake-porcelain. Of these numerous specimens the sea-green is the most rare and ancient, and these pieces are impressed with ornaments of flowers, &c. Other rooms contain the collection of the painted and enamelled ware, mostly of the middle ages, representing the public and private life of the Chinese. Every variety of colour is here seen, and, among other rare specimens, three very fine pieces of Imperial manufacture, namely, a bowl of citron-yellow ground, with black dragons and rim, and two flat canary-yellow bowls, with impressed patterns. The "White Ware Room" contains a large collection of figures of deities, lions, cows, elephants, and other pieces. There is also a service executed in china by order of Charles V., for Prince Maurice of Saxony, who was his ally from 1536 to 1541; and many dessert and tea sets made by order of Augustus II. Saucers are of modern manufacture, having been made for European use, the Chinese using instead little wooden lacquered waiters. The reticulated cups are intended for drinking tea or hot liquids, being held in the hand without burning the fingers.*

Blenheim contains, in a detached pavilion or dairy, a good collection of Oriental porcelain, which, having been formed at an early period, is consequently rich in specimens of old date. It is noticed by Britton, in his "Beauties of England and Wales," as having been presented by a Mr. Spalding, as an appendage to the property.

The earliest piece of Oriental porcelain known to us as

* Klemm, "Description of the Royal Collection at Dresden."

having been found in England, is a curious basin or drinking-bowl of the pale sea-green, thick ware, of which colour much has been sold lately in England, with raised ornaments on the surface. This piece is called Archbishop Warham's, 1504-1532. It is mounted in silver-gilt, and the workmanship of the mounting may be as old or older than that time. It is preserved at New College, Oxford; and the ancient inventories which were annually taken, would doubtless show the precise time when it was brought thither, and whether it may be taken with certainty as a specimen of porcelain which existed in England in the sixteenth century.

The collections at Strawberry Hill, and of his Royal Highness the Duke of Sussex, were both extremely rich in the old Celadon varieties, the former in the turquoise, blue,

Fig. 51. Turquoise Match Pot. Chinese. (Coll. Marryat.)

and red, the latter in the yellow description. That of the late Mr. Beckford, transferred from Fonthill Abbey to his residence at Bath, and since partly sold, contained an

assemblage of very rare and curious pieces. The portion not sold has been transferred to Hamilton Palace.

At Strawberry Hill sale, two small vases of the old sea-green ware sold for 22*l.*, and three match-pots (Fig. 51) of turquoise bamboo pattern, for 25*l.* At the late Mr. Beckford's sale, in November, 1845, a pair of small egg-shell cups and saucers of "the rare yellow ground," sold for 8*l.* 8*s.*, and another lot, of two pairs, for twelve guineas and a half. The plates with ruby backs sold at from three to four guineas each. The lapis lazuli and mazarine specimens, as well as the green enamelled, were of the finest description, and fetched very high prices. A stork, of Chinese porcelain (Fig. 52), was among the many rare specimens of the collection. The quantity of cups and saucers was enormous, and it was said that Mr. Beckford possessed a sufficient number for a breakfast-set every day throughout the year, without using any service a second time.

Portugal, Spain, and Holland, in consequence of their early intercourse with China, possessed large quantities of Oriental porcelain, from which, indeed, most of the English collections have been supplied ; but the earliest specimens extant were those which were introduced overland through Turkey and Italy, before

Fig. 52. Stork. Chinese. (Coll. Beckford.)

the navigation to India by the Cape of Good Hope was opened.

In conclusion, it may be observed that the taste for collecting Oriental porcelain has been much checked by the numerous imitations of the old ware sent home from China. To this cause, no less than to the caprice of fashion and the influence of a refined taste in respect of forms, is owing the preference given by amateurs to old Dresden, Sèvres, and Chelsea, the quantity of which is limited, and its value, consequently, daily increasing ; whereas, the Oriental (excepting in some choice varieties) has been much deteriorated in value and public estimation by the quantity of fine old specimens lately brought to light, the existence of which was not even suspected.

JAPAN.

This country, consisting of a large archipelago, but little known to any European nation (excepting the Portuguese and Dutch), is supposed to have been originally peopled from China by way of Corea. The earliest authentic annals of the Japanese empire commence about 660 years before the Christian era, and its arts and civilisation have, of course, much resemblance to those of China, from whence they were derived.

The Portuguese first traded with Japan in 1534, and so completely established themselves in that country, as to carry away in their commercial transactions, gold and precious commodities, to the amount of fourteen or fifteen millions of livres ; they married the richest

heiresses of the country, and allied themselves to the most powerful families. An embassy was at that period sent by the Japanese Emperor to the courts of Lisbon, Madrid, and Rome, and a great number of the Japanese were converted to Christianity. But the ambition, intrigues, and secret conspiracies of the Portuguese against the government of Japan, as well as their religious dissensions among themselves, led to their final expulsion in 1641, and to the proscription and massacre of their Christian converts, amounting to 40,000.

What is supposed to have contributed more immediately to this catastrophe, was the circumstance of the

Fig. 53. Saucer. Ancient Pattern. Japan. (Coll. Marryat.)

Portuguese missionaries having interfered with the porcelain manufactories, and by means of their converts, causing the ware to be ornamented with subjects copied from prints of Scripture histories, and legends of saints, instead of adhering to the ancient orthodox native patterns (Fig. 53),

which had existed from time immemorial. This innovation was highly resented by the Japanese Emperor, who, it appears, cared more about the subjects on the surface of his porcelain, than the conversion of his people. Some specimens thus painted are still extant, and are highly prized by collectors.

Upon the expulsion of the Portuguese from Japan, the Dutch endeavoured to open a communication with that country ; and Wagenaar was dispatched thither, in 1634, as ambassador, by the Dutch East India Company. He arrived in the Bay of Firanda, and, after some delay, was allowed to proceed to Jeddo, the seat of government. He succeeded in his negotiation, but the conditions under which permission to trade was granted, were most degrading and severe. As the Dutch did not interfere with the religion of the people, or attempt to make proselytes, they were enabled to maintain this commerce to the exclusion of every other European power. In this they succeeded so effectually, that the Japanese being informed by them, that Charles, King of England, was married to a princess of Portugal, refused to receive any English traders. The history of this embassy, written by Henri Cornelius Schaep, contains some curious matter relating to the traffic in porcelain, in which His Excellency the Ambassador condescends, in the way of business, to design a pattern of a flower :—

“ Pendant que le Sieur Wagenaar se disposoit à retourner à Batavia, il reçut vingt et un mille, cinq cent, soixante sept pièces de porcelaine blanche ; et un mois auparavant il en étoit venu à Disma très-grande quantité, mais dont le débit ne fut pas grand, n’ayant pas assez de

fleurs. Depuis quelques années les Japonais se sont appliqués à ces sortes d'ouvrages avec beaucoup d'assiduité. Ils y deviennent si habiles, que non seulement les Hollandois, mais les Chinois même en achètent. La meilleure de toutes, est celle qui se fait à Fisen, la terre n'étant en nul autre endroit, ni si blanche ni si fine. Le Sieur Wagenaar, grand connoisseur et fort habile dans ces sortes d'ouvrages, inventa une fleur sur un fond bleu qui fut trouvée si belle que de deux cens pièces où il la fit peindre, il n'en resta pas une qui ne fut aussitôt vendue, de sorte qu'il n'avoit point de boutique qui n'en fût garnie." *

Speaking of the great value attached to certain of their tea services, he writes:—

“C'est l'ancièté et l'adresse des maistres qui ont fait ces pots, qui leur donnent le prix, et comme la pierre de touche parmi nos orfèvres fait counnoistre le prix et la valeur de l'or et de l'argent, de même pour ces pots ils ont des maistres jurez, qui jugent de ce qu'ils valent, et selon l'antiquité, l'ouvrage, l'art, ou la réputation de l'ouvrier, et c'est souvent d'un prix fort haut. De sorte, que le Roy de Sungo achetta, il y a quelque tems, un de ces pots pour quatorze mille ducats, et un Japonais Chrestien dans la ville de Sacai paya pour un autre, qui estoit de trois pièces, quatorze cent ducats.” †

Their monopoly of the Japanese trade enabled the Dutch to import exclusively immense quantities of this species of porcelain, which was to be found abundantly in every

* Ambassades Mémorables de la Compagnie des Indes Orientales des Provinces Unies vers les Empereurs du Japon. Amsterdam, 1680. Folio, partie 2de., p. 102.

† Ibid., partie 1ère., p. 2.

house in Holland. The exportation of it to different parts of Europe constituted a most profitable branch of commerce.

Though the porcelain of Japan bears a great resemblance to that of China, it can easily be distinguished by a practised eye : it is of a more brilliant white, and the clay is of a better quality ; the designs are more

Fig. 54. Bottle, gourd-shaped, Japan. (Coll. Marryat.)

simple, and the decorations less overloaded ; the dragons are not so monstrous, and the flowers are designed more in accordance to nature. The glazing also is more tinged with blue, and more delicate. It does not stand the heat of the fire so well as the Chinese. Some degree of taste is shown in the forms, which are more natural than the Chinese. (Fig. 54.) Chinese and Japan ornaments are, however, sometimes found upon the same

piece, and the Chinese occasionally imitate the Japan porcelain.

Of the Japanese ware, the oldest kind is that of quaint shape, with curious embossed figures, white ground, with patterns in red and blue, the paste not being of fine quality. Of this kind coffee-urns are often met with.

We are told by Golownin* that besides the finer kinds, the Japanese make a common porcelain and Fayence, but both are of clumsy and heavy workmanship. It is only upon the preparation of the best porcelain that they bestow much time and labour. This is produced in such very small quantities, that it does not satisfy the demand for it in Japan itself, much porcelain ware being accordingly imported from China.

The fine Japan is superior to the Chinese in the quality of the paste and the brilliancy of the colours, which are principally blue and red. It also differs from it in the subjects, which are seldom figures, excepting in the Scripture subjects introduced by the Portuguese missionaries, which are very rare; those commonly met with are chiefly patterns of various kinds of flowers, mosaics, &c. The transparent specimens, formed by the open work being filled up with glaze, are curious; as also those of lacquered ware, with subjects in mother-of-pearl, upon an avanturine ground. The red unglazed stoneware is frequently ornamented with raised patterns, formed of rice, which are painted and gilt. Vases and teapots of this ware are very common, being of the same composition as those made at Dresden by Böttcher. The Portuguese call these vessels "Buccaros."

* In his Adventures during his captivity among the Japanese, 1811—1813.

The remarks already made upon Chinese porcelain apply equally to that of Japan. Most collections of Oriental porcelain contain a great number of Japanese specimens which are seldom separately classified, excepting in the Japan Palace at Dresden, where that ware is placed in distinct rooms, as before mentioned.

The finest specimens of Japan porcelain which have been submitted to the public for a long time, were those sold at the late Mr. Beckford's sale. They consisted of bowls, plates, &c., and obtained very high prices; small basins selling at from four to five guineas each, and plates in the same proportion.

PERSIA.

There is no authentic record respecting the existence of any Persian porcelain. Chardin, in 1650, certainly mentions "China ware in Persia as being equal to any Chinese, having a similar grain and transparency;" but as he, in his description of painted tiles of earthenware, calls them "China," and thus appears not to have known the difference between pottery and porcelain, his testimony cannot be deemed decisive as to the fact of porcelain having been made in Persia, especially as it is unsupported by any other evidence.

There are extant, plates and dishes painted with Persian designs and inscriptions from the Koran. Some of these are evidently spurious, from the inaccuracy of the characters, which only look like Persian, and were evidently copied by artists ignorant of the language. Others, on the contrary, from their style of pattern, and

the correctness of the writing, might lead to the impression of their having been actually painted by a Persian artist.* In the absence, however, of the knowledge of any manufactory in Persia, it is impossible, without further information, to decide the disputed point of Persian porcelain.

* In the collection of the writer, there is a plate of spurious manufacture; but the late lamented James Bandinel, Esq., possessed a dish which has every character of being the production of a Persian artist.

CHAPTER VII.

PORCELAIN.—(HARD PASTE. EUROPEAN.)

SAXONY. First European Porcelain made in Dresden.—Böttcher's Discovery.—He is removed to Meissen.—Precautions for keeping the Process secret.—Flourishing State of the Manufactory under Royal Patronage.—Description by Jonas Hanway.—Calamitous Effect of the Seven Years' War.—Decay and Decline.—Present State.—Visit of Wedgwood.—Count Brühl's Tailor.—Lace Figures.—Honeycomb China.—Collection at the Japan Palace described by Hanway and Klemm.—Comparison.—Marks.

THE principal manufactories of hard paste in Germany are those of Meissen (Dresden), Vienna, Höchst (Mayence), Fürstenburg (Brunswick), Frankenthal (Palatinate), Nymphenburg (Munich), Baden, Ludwigsburg (Wurtemberg), Berlin, Cassel (Hesse), Fulda, Rudolstadt, Gotha, &c., in Thuringia : in Russia, those of Petersburg and Moscow : in Holland, those of Amsterdam and the Hague. There are manufactories also at Copenhagen and Zurich. All these establishments, with their branches, will be noticed in the order in which they are here mentioned.

MEISSEN. (SAXONY.)

The Portuguese, who, in 1518, first appeared before Canton, and by destroying the pirates of the Ladrões, had earned the thanks of the Chinese, with permission to

establish a fort at Macao, were the first to introduce Chinese porcelain into Europe. For two centuries, chemists endeavoured to imitate it, but could not approach nearer than earthenware. We are indebted to the Saxon Böttcher for the second invention of porcelain.

The first European porcelain was made at Dresden, and the first European manufactory was established at Meissen, on the Elbe, near Dresden, under the auspices of Augustus II., Elector of Saxony and King of Poland, and continued by his successor, Augustus III.*

During the residence of Augustus II. at Dresden, John Frederick Böttcher, an apothecary's assistant at Berlin, being suspected of understanding the art of making gold, fled into Saxony, in order to avoid persecution. Augustus sent for him, and asked him whether he possessed the secret of making gold, and on his steadfast denial (which the Elector did not believe), he placed him under the close superintendence of Tschirnhaus, who was then exerting himself to discover an universal medicine. Working in Tschirnhaus's laboratory in search of the philosopher's stone, Böttcher prepared some crucibles which unexpectedly assumed many of the characteristics of Oriental porcelain. But it was not till later that he discovered the composition of real porcelain. His first ware was red, and made from a kind of brown clay, found near Meissen, and is commonly known by the name of Red Porcelain.†

* The history of this and the other German porcelain manufactories, is chiefly taken from "Krünig's Cyclopaedia," article "Porzellan," Dr. Klemm's "Die Königliche Sächsische Porzellan-

und Gefässe-Sammlung. Dresden." Poppe's works, and Schumann's "Lexicon of Saxony."

† See Stoneware, p. 74.

The importance of this discovery was soon perceived by Augustus, and as Böttcher's operations were too much exposed to observation in Dresden, he was sent to the castle of Albrechtsburg at Meissen, and provided with every comfort and luxury ; but one of the Elector's officers was his constant attendant, for it was feared that, possessed of so important a secret, he might quit the country. When Charles XII. of Sweden invaded Saxony in 1706, Böttcher, with Tschirnhaus and three workmen, were sent by Augustus under an escort of cavalry to Königstein, where a laboratory was erected for him in the fortress. Although his rooms there were under the strictest surveillance, his fellow prisoners formed a plan for escape ; but Böttcher, who was not wanting in prudence, did not scruple to disclose the whole scheme, by which means he obtained the confidence of the commandant and of the court, and was thenceforth subjected to a less rigorous confinement. In 1707, he returned to Dresden, where the king caused a new house and laboratory to be erected for him, and he prosecuted his studies in conjunction with Tschirnhaus. Their researches were long and fatiguing ; nights were passed in their labours ; and it is recorded, as an instance of the cheerful character of Böttcher, that in experiments in the furnace, which lasted three and four days, he not only never quitted his post, but contrived to keep his workmen awake by his gay and lively conversation. In 1708, Tschirnhaus died, but Böttcher continued the works upon a more extended scale. The furnace had been burning for five days and five nights, during which time Böttcher never left his place. It succeeded perfectly. The King

was present at the opening. Böttcher caused a seggar,* containing a tea-pot, to be taken out of the oven, and had it thrown into a vessel of cold water, without the tea-pot sustaining any injury. The King was delighted, but although this was a great advance upon his former productions, it was not real porcelain, it was only a kind of red and white stoneware, capable of resisting a high temperature ; it was not until 1709 that Böttcher at last produced a white porcelain, which, however, bent and cracked in the fire. Immediately on this discovery, Augustus proceeded to establish the great manufactory at Meissen, of which Böttcher was appointed Director in 1710. In 1715, he succeeded in making a fine and perfect porcelain, and he continued the superintendence of the works until his death, which took place in 1719, at the age of thirty-seven, being caused, or at least hastened, by his intemperate course of living.†

We are not told what kaolin Böttcher employed in his first essays, but it appears certain that he discovered the kaolin of Aue,‡ the basis of the Saxon porcelain, by a singular chance. John Schnorr, one of the richest iron-masters of the Erzgebirge, when riding on horseback near Aue, observed that his horse's feet stuck continually in a soft, white earth, from which the animal could hardly extricate them. The general use of hair-powder at that time made it a considerable object of commerce, and the idea immediately suggested itself to Schnorr that this

* The cases in which the fine porcelain is enclosed, to preserve it from the direct action of the fire of the kiln. See glossary, "Kiln."

† It is usually stated that Böttcher

was ennobled by the King for his discovery, but the documents of the Meissen manufactory are silent upon this point.

‡ A territory near Schneeberg, in the Erzgebirge, Saxony.

white earth might be employed as a substitute for wheat-flour, which was then used in its fabrication. He carried a specimen to Carlsfeld, and caused a hair-powder to be prepared, which he sold in great quantities at Dresden, Leipsic, and other places. Böttcher used it among others, but remarking on the unusual weight of the powder, he inquired of his valet where he had procured it. Having ascertained that it was earthy, he tried it, and to his great joy found that he had at last gained the material necessary for making white porcelain. The kaolin continued to be known in commerce under the name of *Schnorr'sche weisse Erde*. Its exportation was forbidden under the severest penalty ; and it was carried to the manufactory in sealed barrels, by persons sworn to secrecy.

Böttcher's discovery soon became the object of the most lively jealousy, and it was natural that every means to obtain the secret should be tried by other nations ; as well as that the Elector should take every precaution to keep it to himself. Strict injunctions to secrecy were enjoined upon the workmen, not only in regard to strangers, but also towards their comrades, but notwithstanding this, even before Böttcher's death, one of the foremen escaped from the manufactory, and went to Vienna, and from that city the secret spread over Germany, and many rival establishments were set on foot.

Notwithstanding the secret had thus become known, all the details of the proceedings of the manufactory at Meissen continued to be concealed with the utmost care. The establishment in the castle was a complete fortress, the portcullis of which was not raised day or night, no stranger being allowed to enter under any pretence what-

ever. The precautions used to secure this object were carried to an extent almost ridiculous. Every workman, even the chief inspector, was sworn to silence. This injunction was formally repeated every month to the superior officers employed, while the workmen had constantly before their eyes in large letters fixed up in the workshops, the warning motto of "Be secret until Death,"* and it was well known that any one divulging the process would be punished with imprisonment for life in the Castle of Königstein. Even the king himself, when he took strangers of distinction to visit the works, was strictly enjoined to secrecy.

At the all-powerful requisition of Napoleon, the king permitted M. Brongniart to inspect the works and furnaces in 1812. Even at this late period, it was found necessary to release M. Steineau, the Director, from the obligation of his oath, to enable him to explain the processes, and this leave of access was given to M. Brongniart only, his travelling companion not being allowed to accompany him.† But this exclusive system no longer exists, and all the works are now opened to public inspection.

Böttcher, in his first attempt, produced a red ware (having much the appearance of jasper), which was polished by lapidaries and gilded by goldsmiths. Another sort was covered with a glazing of glittering colours, which gave the vessels the appearance of Chinese lacquered work. The first essays at painting upon the white porcelain were very imperfect, consisting either of a blue colour under the glazing, or being limited to imitations of the Japan and Chinese patterns. The early specimens are

* "Geheim bis ins Grab."

† Brongniart, t. ii., p. 377.

thicker and heavier than the later productions. Many delicate colours, such as the grey, green, and yellow grounds, with medallions of Chinese paintings, were afterwards employed.

Höroldt succeeded Böttcher in 1720, when magnificent services, with intricate gilt borders, and medallions with

Fig. 55. Grotesque Tea Pot. Dresden. (Coll. Marryat.)

Chinese figures and flowers in colours, were made for Augustus II. (Fig. 55.) In 1731, Kändler, a sculptor, who superintended the modelling, introduced garlands of flowers, bouquets, chandeliers, vases, and animals. His groups of figures are particularly admired. He attempted an equestrian statue of Augustus III., of colossal size, but the head of the monarch only was completed, as the works were stopped by the Seven Years' War, but the model, in porcelain, at which Kändler worked for four years, is to be seen in the gallery at Dresden.

Then followed the exquisitely beautiful paintings, con-

sisting of copies in miniature of the best productions of the Flemish schools, of birds and insects painted by Linderer ; of flowers, animals, and other subjects, done by the first artists, and forming a strong contrast to the Chinese designs of the former period.

Jonas Hanway, the eminent philanthropist and merchant, who, being in connection with the Russian factory at Petersburg, passed through Dresden on his return to England in 1750, thus writes ;—"There are about 700 men employed at Meissen in the manufactory, most of whom have not above ten German crowns a month, and the highest wages are forty, so that the annual expense is not estimated above 80,000 crowns. This manufactory being entirely for the king's account, he sells yearly to the value of 150,000 crowns, and sometimes 200,000 crowns (35,000*l.*), besides the magnificent presents he occasionally makes, and the great quantity he preserves for his own use. They pretend they cannot execute fast enough the commissions which they receive from Asia, as well as from all parts of Europe, and are, consequently, under no necessity of lowering the enormous prices. However, this must be the consequence ere long, if the English and French continue to make such great improvement in this art. It is with great satisfaction that I observe the manufacture of Bow, Chelsea, and Stepney so improved."

The period from 1731 to 1756 was the most palmy time of this manufacture. That of the Seven Years' War which followed, was the most disastrous.* Frederick the

* When Frederick attacked Dresden in 1745, and Augustus fled, the "Porcelain King" did not neglect to carry away his china and his pictures, although he left the Electoral archives to the mercy of the conqueror.

Great seized upon, and ordered to be sold, prodigious quantities of porcelain, both at Meissen and Dresden. He also forcibly carried away to Berlin, for his own establishment there, the workmen, with the models and moulds of the finest pieces. Meissen was the battle-field between the Austrians and Prussians in 1759, when the manufactory was again plundered, and its archives destroyed.

Peace being restored, the establishment was once more restored to some degree of eminence under Dietrich, professor of painting, from Dresden ; Lüch, a modeller, from

Fig. 56. Vase, with Cameos. Dresden. (Coll. Marryat.)

Frankenthal ; Breicheisen, from Vienna, and the sculptor François Acier, from Paris, who in 1765 introduced the Franco-classical style. (Fig. 56.) But the monopoly which this manufactory had so long enjoyed was now at an end,

and it had to contend with many rival establishments in different parts of Germany.

From this period it was unable to pay its own expenses, and became an annual drain upon the sovereign's privy purse; but when Josias Wedgwood visited it about the year 1790, so convinced was he of its capabilities, if under good management, that he offered 3000*l.* a year to be allowed to take it entirely upon himself. This offer was refused. It was going on much in the same way, until a short time ago, when the king, tired of the expense, ceded it to the finance department. At present the works are carried on to some profit, but chiefly by the fabrication of very inferior articles, and those made at as little expense as possible. Economy in wages and materials is now the great desideratum, and, of course, the specimens produced are very inferior to the former ones. To add to the disadvantages under which the establishment labours, the beds of fine clay in the neighbourhood are almost exhausted, and, in consequence, an inferior material, brought from Zittau, is substituted.

The finest specimens were, undoubtedly, made previously to the Seven Years' War, when no expense was spared, and when any price might be obtained. Count Brühl, the profligate minister of Augustus III., whose splendid palace and terrace is the great ornament of Dresden, was importuned by his tailor to be allowed to see the manufactory, admission to which, as we have stated, was strictly prohibited. At length he consented, and the tailor upon his entrance was presented with the two last new pieces made, which were, one a grotesque figure, a portrait of himself mounted upon a he-goat, with the shears, and all

his other implements of trade (Fig. 57); and the other, his wife upon a she-goat, with a baby in swaddling

Fig. 57. Count Brühl's Tailor. Dresden. (Coll. Marryat.)

clothes (Fig. 58). The poor tailor was so annoyed with these caricatures, that he turned back without desiring to

Fig. 58. Tailor's Wife. Dresden. (Coll. Marryat.)

see more. These pieces, known as Count Brühl's Tailor and his Wife, are now much sought after, from their

historical interest.* They were made in 1760 by Kändler. Among the finest productions of this artist, are his allegorical groups of the Senses, of which the Lute-player, representing "hearing," is one of the best; the Broken Looking-glass, the Mariage à la Mode, the Love-letter, the Child with a Dog, the Little Girl beating her Doll, and various other groups of children, whose expressive countenances show a great study of nature.

In form the character of this porcelain is superior to that of any other manufacture, having for the most part been taken from the classical models of the ancients, with which it vies in elegance and beauty.

The groups from antique models, the lace figures,—so called from the fineness of the lace-work introduced in the dress,—the flowers, true to nature,—the vases, richly adorned and encrusted, called "Honeycomb," are all unequalled in beauty of execution, and show the great excellence of the artists employed.

It may be here remarked, that the early pieces in colour and ornamentation were generally copied from Oriental specimens. The well-known "Honeycomb" china was copied from a fine vase, perhaps unique, in the collection in the Japan Palace, at Dresden.

Since the taste for this china has been again in vogue, the Meissen directors have raked out all the old moulds, and have been buying up specimens of the old figures for re-moulding, but the sharpness and delicacy of the old specimens are not to be found in these revivals.

* The Tailor and his Wife, as also the celebrated Dresden groups, known as the Senses, and the Seasons, are now made in Staffordshire, and, in conse-

quence of their low price, meet with a ready sale. It is needless to say how ill they are executed, and how inferior they are to the originals.

The celebrated collection in the Japan Palace is thus described by Jonas Hanway :—"The next curiosity is the Chinese Palace, so called from the taste of the building, and the intention of furnishing it with porcelain. The palace stands on the Elbe, but is far from being an elegant building, and is situated too near the river. The vaults, or basement story of this palace, consist of fourteen apartments, filled with Chinese and Dresden porcelain. One would imagine there was a sufficient quantity to stock a whole country, and yet they say, with an air of impertinence, that 100,000 pieces more are wanted to complete the intention of furnishing this single palace, which is not large.

"Perhaps it may be some indulgence to female curiosity at least to be informed concerning this brittle commodity, which has been so passionately sought for by the fair sex. But can this passion be deemed a folly, when we see even mighty princes pride themselves in it. (His Majesty of Prussia sometimes calls his brother of Poland the Porcelain King.) Here are a great number of porcelain figures of dogs, squirrels, monkeys, wolves, bears, leopards, &c., some of them as big as life ; also elephants and rhinoceroses of the size of a large dog ; a prodigious variety of birds, as cocks, hens, turkeys, peacocks, pheasants, hawks, eagles, besides parrots and other foreign birds, and a curious collection of different flowers. The Apostles, near three feet high, are in white porcelain. There is a representation of the Crucifixion, four or five feet high, with numerous other curious pieces ; these last are intended for the Romish chapel, which is to be furnished with these rare materials. A clock is preparing for the gallery in this palace, whose bells are to be also of porcelain. I heard

one of them proved, and they are sufficient to form any music, but the hammer must be of wood.

“A superstitious reverence for this extraordinary production has induced his Majesty to preserve some of the first efforts of the porcelain fabric, and other performances, and their several gradations to the perfection the art is now arrived at. Nor is this pious concern confined to his own manufactories; here is a great number of plates and dishes, invaluable in the esteem of those whose ideas are refined above common capacities. But what is most amazingly wonderful are the forty-eight china vases, which do not appear to be of any use, nor to be any way extraordinary, except their great size, and yet his Polish Majesty discovered such captivating charms in these inanimate beauties, that he purchased them of the late King of Prussia at the price of a whole regiment of dragoons. The long gallery on the second story had already two marble chimney-pieces, each adorned with near forty very large pieces of porcelain, of birds, beasts, and vases, ranged to the height of about twenty feet, in a most superb taste, the figures being all made so natural, that I could conceive no idea superior in this kind.”*

The Dresden collection has been since described by Dr. Gustav Klemm, in his introductory notice to the catalogue published in 1840. His account is as follows:—

“This collection is extremely interesting, as showing the progress of the art from its first infancy to its ultimate perfection. In the room called Böttcher’s Room, there are specimens of the ancient porcelain, executed

* A more particular description of the China and Japan porcelain, to be seen in the Japan palace, is found under the head of Oriental Porcelain, p. 115.

previously to 1763, made of the clay found at Meissen, red without glaze; the red polished by lapidaries; the red glazed; the iron-grey without polish or glaze; the black glazed, in imitation of the Chinese; the earliest blue and white, in imitation of the Nankin; then the first white porcelain; the same painted with colours; flower vases and groups of Cupids, and other exquisite productions; figures by Kändler; also, by this same artist, two leopards of natural size, a colossal bust of Augustus II.,

Fig. 59. Ape. Dresden. (Coll. Marryat.)

a concert of apes, (Fig. 59), sixteen admirable figures, and various others of the same description, with the favourite

Fig. 60. Empress Catherine's Dog. Dresden. (Coll. Marryat.)

light brown dog of the Empress Catherine lying upon a blue cushion (Fig. 60). A room is filled with basket

figures, after the antique vases in the Chinese style ; other rooms are filled with an immense collection of white porcelain figures of Saints and Apostles ; amongst the former St. Wenceslaus stands very conspicuous."

Comparing these two descriptions, the collection appears to have originally occupied nearly the whole of the Japan Palace, whereas now it is confined to the basement story, which shows how much it must have been diminished in quantity since the former period, by the plunder and destruction committed during the Seven Years' War. Besides this, during the distresses of the country, the salaries of public officers were often paid in porcelain, and large quantities were sold to defray the current expenses of the establishment. The Oriental portion appears to have suffered less than the Meissen ware, which is thus rendered incomplete as a collection. It was intended that a specimen of every fine piece made at Meissen should have been placed there as a record of the manufacture, but adverse circumstances prevented this being done. A collection of the porcelain of other European manufactures is now being formed by the exchange of duplicates. Some fine vases of Sèvres were presented by Napoleon, and of Berlin by the King of Prussia ; but funds are wanting, and the Government gives but little assistance to the assiduous exertions of Dr. Klemm, the Curator, by whom the collection has been very admirably arranged.

The early porcelain, particularly the plain white, was not marked, though some specimens in imitation of Oriental china bear the Oriental symbols.

The first mark was the letters *AR*, signifying Augustus Rex, this mark is found upon many imitations of the Oriental

from 1709 to 1712. From that period to 1715 a sort of caduceus was used. Then the well-known two electoral swords, crossed, were introduced ; and the larger and freer the swords are, the older is the piece. Höroldt's period (commencing 1720) is noted by the swords being smaller, and connected by the handles. König's period (1778) is indicated by a dot below the swords ; that of Marcolini (1796) by a star. The royal pieces are distinguished by the letters K P M, "Königliche Porzellan-Manufactur." These of the Dresden, as well as all the other German porcelain manufacturers, extending over a period of about fifty or sixty years in the early part of the last century, do not require so much selection as the Oriental, as regards antiquity. The early specimens painted in Oriental patterns, are curious, as showing the taste of that period. The value of this ware consists in the fashion of the piece and the execution of the paintings, which are generally copies of the productions of the best Flemish and Dutch masters. The old lace figures especially are exquisite productions.* The porcelain with the royal mark is the most valuable, in consequence of the best artists having been employed in its finish and decorations.

There occur occasionally fictitious imitations of Dresden china, by German manufacturers, who copied the models and affixed the mark, but could not arrive at its excellence in form or colour.

* An ingenious method of producing this lace-work has been adopted, both at Sèvres and by English manufacturers. It consists in dipping into the clay,

reduced to a liquid by mixing it with gum or sugar, cotton or thread lace, which being consumed in the kiln, leaves a net-work of real porcelain.

CHAPTER VIII.

PORCELAIN.—(HARD PASTE. EUROPEAN.)

AUSTRIA. Imperial Manufactory founded at Vienna.—Progress under Maria Theresa and Joseph II.—Present State.—Description of the Ware.—Specimens.—Mark. HÖCHST (Mayence). Established under Ringler.—Progress, Decline, and Abandonment.—Ware.—Marks.—Manufactory at Keltersbach. BRUNSWICK. Manufactory established at Fürstenburg by Duke Charles.—Progress and Present State.—Description of Ware.—Mark. BAVARIA. Manufactory established at Frankenthal by Charles Theodore, Elector Palatine.—Progress and Final Abandonment.—Ware.—Marks.—Maximilian III., Elector of Bavaria, establishes Manufactory at Nymphenburg.—Progress and Present State.—Ware.—Mark. BADEN. Establishment and Destruction of Manufactory.—Mark.—Palace of La Favorite. WURTEMBERG. Establishment at Ludwigsburg.—Progress and Present State.—Ware.—Marks. HESSE. Cassel.—Supposed Site of Manufactory.—Fulda.—St. Boniface.—Manufactory established by the Prince Abbot.—Progress and Abandonment.—Ware.—Marks. PRUSSIA. Frederick the Great establishes Manufactory at Berlin.—Progress and Present State.—Ware.—Marks. THURINGIA. Albert, Duke of Coburg, establishes Manufactories at Rudolstadt.—Gotha, &c.—Ware.—Marks. RUSSIA. Manufactory established at Petersburg by Empress Elizabeth.—Progress and Present State.—Ware.—Mark. HOLLAND. Manufactories established during the Seven Years' War at Amstel and the Hague.—Progress and Abandonment.—Wares.—Marks. DENMARK. Manufactory at Copenhagen.—Nelson.—Progress and Present State.—Ware.—Marks. SWITZERLAND. Manufactory established at Zurich.—Progress and Abandonment.—Ware.—Mark.—Nions or Nyons.

THE porcelain manufactory at Vienna was commenced in the year 1720, by a foreman named Stölzel,* who escaped from Meissen, and was received at Vienna with open arms. Claude du Pasquier, having obtained from the Emperor

* In consequence of there being some difference in the mode of preparing the materials, a doubt has been thrown upon

the assertion, that this manufactory was established by a runaway workman from Meissen.

Charles VI. an exclusive privilege for twenty-five years, established, with the assistance of Stölzel, a manufactory. This, which was a private undertaking, was not at first carried on with much success, and during the war it continued to decline. It was only after the year 1744, when Maria Theresa made the acquisition of it, that it rose to any degree of prosperity. Under her patronage and that of the Emperor Joseph, large sums were expended upon its improvement, and it then became one of the most flourishing establishments in Europe. In 1785, under the direction of the Baron de Sorgenthal, it had thirty-five furnaces in operation, and employed five hundred workmen. It has, however, been since sold; and is now again a private concern.

The Vienna porcelain is thicker than the Dresden, the glazing inclines rather to grey, and the painting is not to be compared with that of either Dresden or Berlin. It is principally distinguished by the fineness and taste of its raised and gilded work. The fabric had its largest sale in Turkey, and perhaps from this circumstance keeps up its old style of form and painting to suit the taste of its purchasers. The ware is still sent in great quantities to Italy, Russia, and Turkey.

The modern Vienna porcelain is remarkable for the application, in relief, of solid platina and gold.

A déjeuner service of this porcelain, painted en grisaille, with representations of the battles between the Austrians and the Turks (stated to have been a present to Lady Catherine Walpole from Count Dahn), was sold at Strawberry Hill, and is in the collection of the author. The clay is not of fine quality, being of the earliest period of

the manufacture. The later specimens, however, are much finer, and many of them are exquisitely painted.

The mark of the Imperial fabric is a shield bearing the arms of Austria. The porcelain made previously to that epoch (1744) has no mark upon it.

Two manufactories have been recently established in Bohemia, both near each other ; one at Carlsbad, the other at Elbogen. The Carlsbad marks are S. and F. and R. ; that of Elbogen, an arm holding a sword.

HÖCHST (MAYENCE).

During the Electorate of John Frederic Charles, Archbishop of Mayence, a merchant of Frankfort-on-the-Main, named Gelz, who had a celebrated pottery establishment in the neighbouring village of Höchst on the Nidda, in the territory of Mayence, was induced by one of his workmen named Bengraf, to try the experiment of changing it into a porcelain manufactory. For some time the attempt was unsuccessful ; but having induced an artizan of the Vienna manufactory, named Ringler, to join him, he at length, in 1740, succeeded in making good porcelain.

This manufactory continued to thrive under Ringler's management, but he being fond of wine, his fellow-workmen took an opportunity of making him intoxicated, and while he was in a state of stupefaction, got possession and took copies of his papers relating to the manufacture of porcelain, which he always carried about with him. In this manner the Höchst workmen became possessed of the secret, and then offered their fraudulently acquired skill

to rich and enterprising parties, for the establishment of porcelain manufactories in other districts.

Ringler has the merit of having raised himself from a common potter to an "*Arcanist*," as the Germans term one who is the sole depositor of an important secret ; and although the extension of this valuable discovery was sorely against his will, he must be regarded as the founder of most of the German manufactories. Besides these, the manufactories of Switzerland, as well as those on the Lower Rhine, and of Cassel, have to thank Ringler's workmen for their origin, and even that of Berlin emanated from Höchst.

Emmerick Joseph, the next Elector of Mayence, made the porcelain manufactory at Höchst a State establishment. He appointed an intendant, director, and inspector to conduct it, obtained the services of the celebrated model-master, Melchior, and provided funds for its expenses upon a liberal scale. In consequence of this, the productions of this period are of the highest reputation.

A considerable change took place in the correctness of the designs after this eminent modeller, Melchior, left the manufactory. From that time the forms ceased to be good, and under the less skilful direction of Ries who succeeded him, commenced the so-called "thick-head" period. All the figures from that time have disproportionately large heads, and are, therefore, of much less value than the manufactures produced under the superintendence of Melchior.

Great secrecy was observed in the composition of the paste, the clay being brought from Limoges. This was also the case with regard to the painting, so that the

composition of the beautiful violet-red colour perished with one of the porcelain painters.

Reisbach,* who visited Höchst in 1780, gives the following account of the state of the manufactory :—

“I visited the china manufactory. It is not hitherto in very brilliant circumstances. It is divided into shares, the possessors of which are not men calculated to do what is best for the whole. They are, however, hard at work upon plans to improve it. Among other people engaged in it, I visited Mr. Melchior, who is certainly one of the greatest statuarys now existing, and has an unspeakable love for his art. There are but few great works of his, though what he has done in this way is inimitable ; but he is without a rival in small models, and it is to his labours that this porcelain manufacture owes its celebrity.”

Reisbach further states, that Höchst being under the territorial jurisdiction of the Archbishopric of Mayence, the manufacturers sent their goods to Mayence for sale, in order to avoid the heavy duties imposed at Frankfort. From Mayence being the entrepôt for the sale of this porcelain, it became to be generally known by the designation of Mainz or Mayence porcelain, though manufactured at Höchst.

On the invasion of the French, under Custine, in 1794, the establishment was ruined, and the whole stock of materials was sold by public auction at Mayence in that year.

This porcelain partakes of the beauty and excellence of the Dresden manufacture. The small groups of figures

* “Travels in Europe,” Pinkerton’s Collection.

are remarkable for their spirit and elegance. They are much admired, and are become very scarce.

The productions of this fabric bore three different marks, and were divided into three different classes.

The first and finest kind has at the bottom a little gilded wheel ; the second, a red wheel ; and the third, a blue one.

As the figures, however, of the third class, often equal, and sometimes surpass those of the first in fineness and beauty, this classification may be presumed to have reference chiefly to the fineness of the clay.

The letter M. is engraved at the bottom of the greater and best portion of Melchior's productions.

Notwithstanding the original manufactory has long ceased to exist, a Mr. Dahl, who has lately established one in the vicinity, has affixed the Höchst mark to his fabric, with the addition of a D.

KELTERSACH.

The manufactory of Keltersbach in Hesse Darmstadt, not far from Höchst, on the opposite bank of the Main, was established by a Saxon named Busch, during the Seven Years' War. It went on well for a time, but passing into the hands of the Court, was injured by a frequent change of directors, and at last subsided into a mere Fayence manufactory.

FÜRSTENBURG (BRUNSWICK).

The discovery of the art of producing porcelain which had been made at Meissen, and carried from thence to Vienna and Höchst, caused at this period a general sensation in Germany. Charles, Duke of Brunswick, felt extremely anxious to possess an establishment of this kind in his own States, and succeeded in engaging one of the Höchst workmen, Bengraf, to come over to superintend the erection of a furnace.

But while Bengraf was preparing to leave Höchst, Gelz, his master, received intimation of his design, and Bengraf was ordered by an electoral commission, before his departure for Brunswick, to communicate the knowledge which he alone possessed, to Gelz. His repeated refusals caused him to be placed under strict arrest, and to be kept without food till he should give up the secret, which having at length done, he was released, and having arrived at Fürstenburg, established in 1750 the porcelain manufactory known by that name. It was scarcely organised when Bengraf died, and had it not been for Baron Von Lang, it must have been given up, but he having some knowledge of chemistry, undertook the direction of the works with success.

A colour grinder, named Von Metul, escaped from Fürstenburg with two workmen, and attempted to establish a manufactory at Neuhaus, near Paderborn, but they were discovered and brought back. Subsequently, a flower-painter, Zieseler, escaped to Höxter, a considerable town not far from Fürstenburg, belonging to the Prince

Abbot of Corvei, and began to manufacture porcelain, but did not succeed. Shortly afterwards, a certain Paul Becker, who had been travelling on speculation with his secret through France, Netherlands, and Holland, came to Höxter, and produced some good porcelain. This, however, was no sooner known, than the Duke of Brunswick offered him a pension, on condition of his giving up porcelain making, and retiring for the rest of his days into Brunswick. He accepted the offer ; and the manufactory at Höxter, after it had produced one baking, came to nothing.

The ware made at Fürstenburg is very similar to that of Dresden, though not equal in the quality of its material, nor in the beauty of its painting. Fürstenburg has, however, produced fine vases, groups, and busts.

This manufactory, which has been carried on from its commencement as a government concern, does not exceed at present 5000*l.* annually in the value of its produce, which consists chiefly of household utensils, with few fancy or ornamental articles.

The mark is the letter F.

FRANKENTHAL (PALATINATE, NOW BAVARIA).

The porcelain manufactured in the Palatinate originated with Ringler, who, when he found that his papers had been copied, and his secret made known, quitted Höchst in disgust, and went to Frankenthal, a town between Worms and Spire, where he offered his services to a merchant named Hanüng, who possessed a good pottery, which, in

1755, he converted into a porcelain manufactory, and under Ringler's directions and instruction, succeeded in making good porcelain until his death, in 1761.

On Hanüing's death, the porcelain manufactory going to decay, was purchased by the Elector Palatine, Charles Theodore, a zealous promoter of the arts, and was by his patronage raised to the eminence which it long maintained. He employed above sixty workmen, among whom were accomplished modellers and painters, who had travelled at his expense in foreign countries to acquire knowledge in their art. When this prince became Duke of Bavaria, the manufactory losing his immediate superintendence, greatly declined.

During the French Revolutionary War it was reduced to so low an ebb, as to be carried on in an old barrack, until in 1800 the stock and utensils were sold to a Mr. Von Recum, who took them and the workmen to Greinstadt, where he established a manufactory which still exists, and at present belongs to a person of the name of Franz Bartolo, whose mark is F. B.

The Frankenthal mark of the early period, under Hanüing, was a Lion Rampant, the crest of the Palatinate.

That of the second period, when it became a government establishment, was the initials of Charles Theodore under the electoral crown.

That of the third period, when the Palatinate was annexed to Bavaria,* was a shield almost round bearing the chequers (fusilly), the arms of Bavaria. Hanüing's initials, I. H. are sometimes found impressed; the best

* In 1799, this manufactory was transferred to Nymphenburg, but the same mark was retained.

workmen, also, were accustomed to place their own initials under the mark.

Hanüing likewise established porcelain manufactories in his native town of Strasbourg, and also at Hagenau (Dept. of the Lower Rhine), but from the arbitrary restrictions then imposed in favour of the Parisian fabrics, and the wars which devastated that country, they were abandoned.

It was, also, through Hanüing and his sons that hard porcelain was made at Sèvres (see Chap. X.)

NYMPHENBURG (BAVARIA).

The Bavarian porcelain manufactory dates its origin from 1747, when, under the orders of the Elector Maximilian Joseph, Count Hainshausen established a manufactory at Neudech on the Au, where experiments were made to produce porcelain by a potter named Niedermeyer, and a burner called Lippich. Count Hainshausen sent for Ringler, who, in 1756, organised the establishment, and, during the few years he remained there, it was successfully carried on.

In 1758, the manufactory was transferred to the palace of Nymphenburg, a few miles from Munich, where it was continued and supported by Maximilian's successor, Charles Theodore, the Elector Palatine, who, in 1777, succeeded to the Electorate of Bavaria. Reisbach, however, who visited it in 1780, states, "There is a china manufactory here, but it seems fallen to decay. They applied themselves to manufacture porcelain, which could only be managed by artificial means, of which the most

honourable was a small lottery ; at the same time the country is in unspeakable want of many necessaries."

On the death of Charles Theodore in 1799, the Palatine manufactory at Frankenthal was discontinued, and part of the workmen who had been employed there were transferred to Nymphenburg, which is still in activity as a royal manufacture, and well supported.

The colours and gilding of this porcelain are excellent. The landscapes, painted by Heintzmann, and the figures copied from the best pictures in the gallery at Munich by Adler, are very superior to any other of the paintings of this manufacture.

The marks of this manufacture are two, the one a shield (fusilly) the arms of Bavaria ; the other, two triangles interlaced, an ancient mystic device used especially by the Free Masons, the triangles being surrounded by numerals.*

A manufactory has been lately established by Schwerdtner, at Ratisbon.

BADEN.

A porcelain manufactory, undertaken by the widow Sperl, at Baden, in 1753, under the patronage of the reigning Margrave, was carried on with considerable success by the aid of workmen from Höchst, until the year 1778. But having become the property of a man of the name of Pfalzer, who was in debt, it was obliged to be sold, when a tanner of the name of Meyer bought it, and at a later period got permission to make an inn of the

* See "Marks," Appendix.

building, and as such it exists at present under the name of the "Grün Winckel."

The Baden porcelain partakes of the general character of that made in the Palatinate.

A mark representing the blade of an axe is supposed to be the mark affixed to this porcelain.

Howitt, in his "Rural and Domestic Life in Germany," gives us the following singular picture of an old feudal mansion, still existing, fitted up a century and a half ago:—"The old Palace of La Favorite, about six miles from Baden Baden, was built by the famous Sybilla, wife of the Margrave of Baden, the friend of Prince Eugene, and his fellow champion against the Turks. It is more like an old house in a romance, than one in real life, and its present desertion, and some traces of decay, give it a more lively touch of interest. The furniture comprises splendid pieces of china. The walls are lined with fine porcelain tiles. There are numbers of noble china jars, brought by the good Margraf Wilhelm out of Turkey. In the corners of the room are large projecting fire-places, the front of the chimney running up in a retreating pyramidal style, covered with porcelain* tiles, and ornamented with all sorts of figures standing upon them. The kitchens are not less curious. These are full of schranks or cupboards, filled with old glass and china. Here, too, you have a curious old china† dinner service; many of the dishes with the covers being in the form, and painted exactly to

* Dutch tiles, not porcelain.

† Not porcelain, but delft, of which, indeed, the greater part of what is here called China really consists; a common error, which persons not cognisant of the distinction between these substances are apt to make in their descriptions.

resemble the particular bird or beast which was served up in them. Accordingly, you have turkeys, peacocks, fish, a boar's head, ducks, partridges, pheasants, and a variety of others. There is a large figure of a Chinese Mandarin seated on the dresser, whose hands and feet, when laid hold of, come out as drawers ; the whole figure, in fact, constitutes a spice cupboard. Similar things the visitors to the Japanese Palace at Dresden have seen, but here they do not make part of a mere collection of china ; they make, on the contrary, a characteristic part of the furnishing of a singular house, and are regarded with a different feeling."

LUDWIGSBURG (WURTEMBERG).

Under the auspices of Charles Eugene, the reigning Duke, Ringler established the porcelain manufactory at Ludwigsburg in 1758, and was appointed director of the establishment. But the situation had been injudiciously chosen ; the clay having to be conveyed from France, and the fuel from a great distance, it proved a very expensive and losing speculation. It was not, however, finally abandoned till 1824.

This manufactory was celebrated on account of the excellence and beauty of its productions, and particularly for the very fine paintings on vases, as well as upon dinner and other services. The groups of figures were also excellently modelled.

This porcelain, from its mark, (the double C), has often been called Kronenburg Porcelain. This may have arisen from the place of its manufacture being equally known by

the name of Ludwigsburg (Louis-town), and of Kronenburg (Crown-town). It had its greatest sale in Holland.

The first mark was a C. in cypher, under a ducal coronet.

In 1806 it was changed to the letters T. R., under the same. In 1818 to the letters W. R., also under the same.

BERLIN.

The earliest attempt at a porcelain manufactory in Berlin was made in 1751, by a merchant of the name of William Gaspar Wegeley, who had obtained the secret from some of the Höchst workmen, who were in possession of copies of Ringler's papers. The manufactory does not appear to have remunerated its first projector, as he entirely abandoned it. He was succeeded, in 1761, by John Ernest Gottskowski, celebrated as a banker during the Seven Years' War, who brought it to greater perfection; and the war having much depressed the Meissen manufactory, the Berlin productions soon found purchasers.

When Frederick the Great occupied Dresden, in the Seven Years' War, he perceived the importance of the porcelain manufactory. He sent large masses of the clay to Berlin, and also caused a portion of the collection to be transferred thither; and commanded that many of the best modellers and painters of Meissen* should be removed to

* Among these were Meyer, Klipsel, and Böhme. Wraxall thus writes on this forcible removal of the Saxon artists:—"There are acts imputable to Frederick over which no casuistry can throw a gloss. Neither the laws of nations, nor

those of modern war, allow of transporting the male and female manufacturers of a conquered state into the dominions of the invader. This infraction of justice was nevertheless committed at Meissen, in Saxony, famous for the

Berlin for the formation of a Royal Manufactory in that city, and employed the most skilful chemists in the composition of the paste. At the close of the war, this monarch purchased the then existing establishment at Berlin, enlarged it, and supported it so well, that seven hundred men were constantly employed there. The Seven Years' War had so much injured the manufactory at Meissen, that the productions of Berlin came very soon into repute. The manufacture yielded the King 200,000 crowns annually, besides the magnificent presents which he occasionally made, and the large quantity reserved for the use of the Court and the household.

The Berlin manufacture stands second only to Dresden in point of form and painting.

The mark affixed during the time that the fabric was in the hands of Wegeley and Gottskowski was a W., two strokes of the letter shorter than the others, and resembling the mark of Meissen at that period, but notwithstanding meant to be a W.

When the manufactory became a royal establishment, the marks adopted were, on painted and gilded porcelain, a sceptre and an eagle (brown); on white porcelain, a sceptre (blue).

Since 1833 the marks have been, on painted and gilded porcelain, the sceptre, eagle, and Imperial globe (brown);

manufacture of porcelain, so generally admired under the name of Dresden china. All the best artists were forcibly sent to Berlin, and there compelled to continue their labours for the benefit of a sovereign the inveterate enemy of their country. They and their descendants, or their scholars, who are still here, have

become the involuntary denizens of another soil, the subjects of Frederick II." — *Memoirs of the Court of Berlin*, 1777-79, vol. i., p. 212.

Our readers will also recollect Miss Edgeworth's tale of "The Prussian Vase."

on the white porcelain the mark, in blue, is a sceptre and the letters K P M (Königlich Porzellan Manufactur).*

Another royal manufactory, two miles from Berlin, was founded in 1790, of which the mark up to 1830 was an eagle, burnt in colour in the bottom, and since that period, impressed in white.

Berlin is now celebrated for the manufacture of lithophanes, or transparent pictures, in white porcelain; and at Charlottenburg is made the argillaceous porcelain called by the French "Porcelaine de Santé," or Hygiocérame.†

CASSEL (HESSE CASSEL).

Though a porcelain manufactory is stated to have been established at Cassel by one of Ringler's workmen about 1763,‡ no record of its existence has been found in the public archives. It is certain, however, that this city was celebrated for its porcelain, which, if not the product of the place itself, was probably that of the neighbouring manufactories of Fulda§ and the district of Thuringia. At all events, from its being an entrepôt for the ware, Cassel, like Mayence, gave its name to a large quantity of porcelain.

About the period of the Seven Years' War, when the

* His present Majesty takes great interest in this royal establishment, which is admirably conducted. Under his superintendence, the celebrated highly finished paintings were executed, which, however, brought blindness upon many of the best artists. M. Frick is the present Director.

† See Glossary, "Lithophane," and

"Hygiocérame."

‡ Krünig's Cyclopaedia, article, "Porzellan."

§ Fulda, the residence and burial-place of the English Winifred, or St. Boniface, the Apostle of the Germans, was not raised to the rank of an episcopal city until 1752, but had been previously governed by its own Prince Abbots.

principal German porcelain manufactories were in a state of great depression, and before the alienation to Bavaria of the district of Hohe Rhön, which produces the fine clay, Arnandus, the Prince Bishop of Fulda, established a porcelain manufactory in that city. This establishment soon rose into great celebrity, being carried on under the Bishop's direction in a building adjoining the Episcopal

Fig. 61. Coffee Pot. Fulda. (Coll. Marryat.)

Palace, and able artists were procured from other states to decorate the porcelain, which was brought to great perfection both as regards the goodness of the material and external decoration of the pieces, being generally of a very quaint style, such as the coffee-pot (Fig. 61). The products of this manufactory consisted of figures, medallions, and other fine articles, but principally of mugs, tea, and dinner-services for the use of the Bishop and his

establishment. The expenses, which were great, were defrayed from the episcopal funds. The fuel used was very expensive, being composed solely of the best beech-wood, the cutting of which greatly injured the forests. Notwithstanding these drawbacks, the undertaking would have answered very well, had not every one of the church dignitaries residing there, as well as their numerous relations, made free to take out of the manufactory the most beautiful and elaborately wrought objects, without ever thinking of paying for them.

These causes induced the Prince Bishop Henrich von Buttlar to discontinue the manufactory ; and in 1780 the moulds and all the utensils were sold by auction, and a short time ago the building itself, being in a ruinous state, was pulled down.

Two marks were affixed to this porcelain, viz. :—

FF., signifying Fürstlich Fuldaish (belonging to the Prince of Fulda), often surmounted by a prince's crown and a cross, the arms of Fulda.

THURINGIA.

It is a very remarkable fact that the porcelain manufactures of Thuringia* appear to have originated in this country, and not to have been, like all the others above mentioned, introduced from Meissen, Vienna, or Höchst.

* The ancient kingdom of Thuringia extended from the Elbe to the Danube. In 1128, Thuringia was erected into a Landgraviate, which comprised part of the modern divisions of Prussian Saxony,

Schwarzburg, Hesse Cassel, Saxe Gotha, Saxe Meiningen, Saxe Weimar, Saxe Coburg, Saxe Altenburg, &c. The name is still preserved in the Thüringerwald, which extends over 3400 English miles.

It was at Rudolstadt, near Jena, that first arose the great branch, from which emanated all the porcelain manufactories of Thuringia. In 1758, an old woman brought some sand for sale to the house of the chemist Macheleid. His son, a student of Jena, made some experiments with it, by which he obtained a substance similar to porcelain. Repeated experiments produced the most happy results, so that the following year young Macheleid was able to lay before the Prince of Schwarzburg the most satisfactory proofs, and he obtained permission to establish a manufactory at Sitzerode, which so far succeeded that it employed four workmen. It was then transferred to Volkstädt, and afterwards farmed by a merchant named Nonne, from Erfurt, who enlarged and improved the works, which, in 1795, employed above 120 workmen.

Macheleid's discovery, and the abundance of fuel in the Thuringian forests, where there already existed many pottery establishments, led to the establishment of several porcelain manufactories in this region. We enumerate them according to the date of their foundation.

Wallendorf, in Saxe Coburg, which was established by Greiner and Haman in 1762, was early celebrated for its fine products. It furnishes especially Turkish ware, that is, small round cups, variously painted, and strongly gilt. At present, pipe-bowls are chiefly manufactured.

Limbach, in Saxe Meiningen, was the next manufactory that arose in the Thuringian forests, under the direction of Gotthelf Greiner. The Duke Anthony Ulrich made a grant to the manufactory, and promised that government should give him the necessary supply of wood; but Greiner's commissions for porcelain were so numerous,

that, unable to extend his works at Limbach, he purchased the porcelain manufactory at Grosbreitenbach, in Rudolstadt, and also that of Kloster Veilsdorf. The mark of his three manufactories is the trefoil. Greiner died in 1797, and left the works to his five sons, by whom they were carried on. The manufactory at Rudolstadt still exists, but makes only common blue and white ware; and the Limbach and Veilsdorf establishments are chiefly confined to the manufacture of pipe-bowls, in which they excel.

A manufactory was founded at Gotha, in 1780, by Rothenberg, which, as well as that of Hildburghaus, is supposed to have been a branch from the manufactory at Berlin. This establishment was afterwards carried on by Henneberg, by whose name the fabric is known. The best collection of this porcelain is at Teiffurt, a hunting-seat of the Duke of Saxe Weimar. Establishments also existed at Anspach (Brüchberg), at Ilmenau, at Breitenbach, and Gera. The ware of the latter is white, prettily painted with blue or red flowers. We give all the marks of these manufactories which are accurately known.

Marks :

GREINER'S, 3 manufactories	.	.	a clover leaf.
RUDOLSTADT	.	.	Italian R.
VEILSDORF	.	.	a line in blue.
LIMBACH	.	.	a cross with four dots.
GOTHA	.	.	Roman R.
GOTHA	.	.	G or Gotha in 1802.
GOTHA	.	.	no mark in 1845.
ANSPACH	.	.	letter A.
ILMENAU, BREITENBACH, and LIMBACH	.	.	double L.
GERA	.	.	letter G.

RUSSIA.

The government of Russia at an early period tried to obtain the secret of the porcelain manufacture, the close alliance subsisting between Peter the Great and Augustus of Saxony having given the former an opportunity of appreciating its importance. But Peter's constant wars and other occupations did not allow any progress to be made in establishing the contemplated manufactory.

The Royal Dispensary at Moscow,—a superb building, and one of the greatest monuments of the city,—founded by that Monarch in 1707, is described by Motley,* as “being decorated with a great number of syrup-pots and others, made of china with his Czarish Majesty's arms enamelled upon them.” These pieces were most probably made of delft, manufactured in Holland to order, as no porcelain was produced in Europe at that early period.

Elizabeth having succeeded to the imperial crown, founded, in 1756, a manufactory near Petersburg, which has continued to the present period to make very good porcelain, the materials for which are drawn from the Russian dominions.

Catherine II. patronised the porcelain establishment founded by Elizabeth, and, in the year 1786, enlarged it considerably. In 1825, two workmen from Sèvres came over to direct the fabric ; since which time the manufactory has employed two hundred workmen, and is scarcely inferior in its productions to that of any other European nation.

* “ Life of Peter the Great.” London, 1739.

The mark is the doubled-crossed Russian E., with a stroke through it.

An establishment was also formed at Twer, near Moscow, by Garnier, in 1756.

HOLLAND.

During the Seven Years' War, in which the Dutch availed themselves of their position as neutrals to carry on a profitable commerce between the belligerent Powers, porcelain manufactories were established in consequence of the ruined state of those in Germany.

A Count von Grosfield formed one on the Amstel, near Amsterdam, having brought over workmen from Saxony, and succeeded in making a porcelain celebrated for its fineness and beauty. But after the cessation of hostilities, the revival of the German manufactures, and the greater cheapness of Oriental porcelain, owing to the large imports, led to the failure of the enterprise, and to the total ruin of the Count. Everything belonging to the establishment was sold by public auction at the close of the last century, and the buildings were afterwards demolished.

The mark of Amstel is either a capital A., Amstel, or some abbreviation of that name.

At the Hague, Lynker, a German, established, in 1778, a porcelain manufactory on the Canal, which was afterwards transferred to the "Nieuwe Mol" street. The quality was excellent. The political events of the period from 1785 to 1793 brought to a stand-still this branch of industry, which also laboured under the disadvantage of being restricted to home consumption, the importation

into other states, which had their own manufactories, being prohibited. This ware, as well as that of the Amstel, has the general characteristics of the German porcelain ; the clay is fine, and the paintings, particularly that of the Hague manufactory, are generally well-executed.

The mark of the Hague porcelain is a stork standing upon one leg,—Blue.

The letters MOL are supposed to refer to the site of the manufactory.

At Arnheim on the Rhine, the ancient residence of the Dukes of Guelderland, an establishment also existed in the last century, but it shared the same fate as the preceding.

DENMARK (COPENHAGEN).

The porcelain manufactory at Copenhagen was commenced in the year 1772* by an apothecary of the name of Müller ; the capital was created by shares ; but in 1775, the parties interested, finding it did not answer, applied for assistance to the government, which thereupon took it into their own hands, paying the shareholders at par. It has since been continued on as a government establishment, but has never paid its expenses ; the annual deficit, in some years, amounting to from 10,000 to 15,000 rix dollars (4s. 6d. each). At present, however, the annual loss does not exceed 6000 rix dollars.

* It is supposed that Von Lang, who was employed in the Fürstenburg manufactory, was instrumental in the formation of the one at Copenhagen. It is at

least known that he entered the Danish service about the same period. This, if a fact, would give it a much earlier date. (See Fürstenburg).

Müller, who carried on the works until 1802, made figures, but this branch of the business ceased in 1807, and few ornamental articles were produced.* Latterly, however, the copying of Thorwaldsen's works in biscuit, has given a great stimulus to the establishment; the value of the articles sold having increased from a few hundred dollars to four thousand annually.

Some curious specimens of Copenhagen china were sold at Marlborough House—black jugs, with a large gilt Latin cross embossed upon the side of each. They had been presented to the Queen Dowager during her stay at Malta.

The mark is three parallel wavy lines, signifying the Sound, and the Great and Little Belts.

SWITZERLAND.

The origin of the manufactory at Zurich is ascribed to one of Ringler's workmen, who came to that town from Höchst, but at what period is not exactly known. It was carried on by Spengler and Hearacher, from 1763 to 1768. The fabric has the general character of German porcelain.

The mark is the letter Z.

* In one of Lord Nelson's letters to Lady Hamilton, dated April 14, 1801, off Copenhagen, he writes:—"I was in hopes that I should have got off some Copenhagen China, to have sent you by Captain Bligh, who was one of my seconds on the 2nd. He is a steady seaman, and a good and brave man. If he calls, I hope you will admit him. I have half promised him that pleasure, and if he can get hold of the China, he

is to take charge of it."

And again, on the 15th of the same month,—

"I can get nothing here worth your acceptance, but as I know you have a valuable collection of china, I send you some of the Copenhagen manufacture; it will bring to your recollection that here your attached friend Nelson fought and conquered."—*Pettigrew's Memoirs of Lord Nelson*, vol. ii., pp. 31 and 33.

The town of Nyons, or Nions, in the Canton de Vaud, is described* as famous for its “papeterie et poterie.” Maubrée, a French painter of flowers, who had an establishment at Paris, went, at the close of the eighteenth century (1790-1800), to Switzerland, where he established this manufactory. The character of the porcelain resembles the French. The collection at Wolseley Hall, near Stafford, contains many specimens. It appears to be soft paste. The mark is a fish, suggested, no doubt, by the Lake of Geneva, on which the town is situated.

FRANCE. ITALY.

Hard porcelain has been made at Sèvres since 1760; but, in order not to disturb the topographical arrangement of the work, we include the hard porcelains of France and Italy in the chapters devoted to a description of the manufactures of those countries.

* Dictionnaire Universelle.

CHAPTER IX.

PORCELAIN.—(NATURALLY SOFT PASTE.)

CHELSEA. Account of Manufactory by Lister.—Patronised by William Duke of Cumberland.—Rise, Progress, and Final Abandonment.—Experiments of Dr. Johnson.—Beauty of Ware.—Forms.—Claret Colour.—Marks.—Collections.—Strawberry Hill. BOW. Early Establishment and Abandonment.—Marks. DERBY. Established from Chelsea.—Progress, and Present State.—Ware.—Marks. SALOPIAN. Mark. WORCESTER. Establishment by Dr. Wall.—Beauty of the Blue.—Marks. NANTGARROW, SWANSEA, BRISTOL, ROCKINGHAM, and others.

THE term “soft paste” refers both to the softness of the paste as well as to the feeble resistance which it offers to the action of a high temperature, compared with hard paste ; and also to the softness of the glaze, which may be scratched with the knife.

The term “naturally soft,” is applied to the nature of the substances of which the paste is composed, which are naturally soft ; whereas, the term “artificially soft” is intended to imply that substances naturally hard are rendered soft by the application of alkaline salts and other substances. The naturally soft porcelain is almost exclusively of English production ;* the artificially soft, of French and Italian.

The first English manufactories of porcelain were those

* The only manufactory of hard paste porcelain in England was established by Cookworthy in 1768, but was soon afterwards abandoned (see Worcester).

of Bow, and at Chelsea. In these, however, nothing but soft porcelain was made : this was a mixture of white clay and fine white sand, from Alum Bay, in the Isle of Wight, to which such a proportion of pounded glass was added as, without causing the ware to soften, so as to lose its form, would give it, when exposed to a full red heat, a semi-transparency, resembling that of the fine porcelain of China.*

The four original English manufactories of Chelsea, Bow, Derby, and Worcester, with several minor ones, are the exclusive sources of the “naturally soft paste” productions;† while the ware of Sèvres, Chantilly, and various others in France, that of Capo di Monte (Naples) and El buen Retiro (Madrid), consist of the latter description.

The paste of the Sèvres porcelain was in 1769 changed from soft to hard. Other manufactories made both soft and hard paste; but these and some other incidental anomalies are not of sufficient importance to render it necessary to depart from the primary distinction laid down in this treatise between hard and soft paste.

* Aikin on Pottery, Lond. 1832.

† Bone is a very important ingredient in English porcelain, and enters largely into its composition. The phosphoric acid of this ingredient diffuses itself at a high temperature through all the materials, and unites them in a translucent enamel, which is less apt to sink and lose its form than porcelain of hard paste. It may, consequently, be baked

in larger kilns, and with less loss and risk to the manufacturer.—*Technology*, by Ronalds, Lond., 1848. The bones are chiefly brought from Ireland and from America, and are principally those of bullocks, the bones of pigs and horses being rejected as giving a colour to the paste. Mr. Spode, in 1800, first introduced, or rather brought to perfection, the mixing of bones into the paste.

CHELSEA.

Of the origin of the porcelain manufactory at Chelsea, there does not exist any authentic record, though some information as to its early date has been incidentally gleaned. Dr. Martin Lister, an English physician and eminent naturalist, who travelled in France in 1695, remarks,* in his account of the "Potterie of St. Clou," that the "gomroon ware," at that time made in England,† was very inferior in quality to the porcelain of St. Cloud. He further observes that "our men (meaning the workmen employed) were better masters of the art of painting than the Chineses," alluding no doubt to the circumstance of Oriental porcelain being painted at Chelsea before the native ware attained its excellence.

From the above, it may be inferred that there existed at Chelsea, previously to 1698, the date of Lister's account, a manufactory of porcelain (little better at first than opaque glass), and also that good painters were employed to embellish Oriental porcelain, in consequence of its quality being very superior to that produced at home. It may well be supposed that the general introduction of Oriental porcelain into England, which had taken place so far back as 1631, would have led to the establishment of manufactories in imitation of that ware. Indeed, the early specimens were painted closely to resemble the Chinese

* Journey to Paris in the Year 1698. By Dr. Martin Lister. London, 1699, 8vo.

† From this expression it would appear that the term "Gomroon ware" included the English imitations, as well as the genuine porcelain of China brought from the Persian Gulf (see p. 104).

porcelain in order that they might be sold for it.* Horace Walpole, in his "Strawberry Hill Catalogue," mentions "specimens of early Chelsea blue and white," which were no doubt an imitation of the Nankin.

It appears, however, that the manufacture existed previously to 1745, from the fact that the French company who solicited about that period an exclusive privilege to establish a manufactory of soft porcelain at Vincennes, urged in their memorial the benefit France would derive by counteracting the reputation of the English and German fabrics, and reducing their importation into France. Macquer mentions particularly in his *Dictionnaire de Chymie* (1778), "the English porcelain of Chelsea."

The early specimens of Chelsea show a rudeness and want of finish, which is usual in the first stage of every manufacture. Being coeval with that of St. Cloud, it is probable that some intercourse took place between these establishments, the porcelain of both fabrics being of soft paste, the decorations also of a similar character, and the flowing lines of the style of Louis XIV. being often seen in the plates and dishes of the early Chelsea.

The manufacture appears to have made little progress during the reign of Queen Anne, nor was it until the accession of the House of Hanover to the throne of Great Britain that it acquired any celebrity. The custom, so frequent among German princes, of attaching a porcelain manufactory as an appendage to their court, no doubt influenced George II. to give his especial patronage and

* When the French manufacturers of Vincennes in 1740 complained of the injury which resulted to their fabrics from the Chelsea porcelain, they probably meant the Oriental, which was painted and decorated at Chelsea.

encouragement to the Chelsea establishment then existing. He caused models, workmen, and even materials, to be procured from Brunswick and Saxony, with which States he was intimately allied, and thereby infusing a fresh spirit into the manufactory, he enabled it to produce articles for the use of the court and the nobility, which rivalled in excellence and splendour those of the more esteemed fabrics of Dresden and Sèvres. The Duke of Cumberland also took the Chelsea manufactory under his special protection, and allowed an annual sum for its support. Sir Robert Faulkner likewise interested himself greatly in its success. It is related that during the period of its great excellence, viz., from 1750 to 1765, while under the direction of M. Spremont, a foreigner, "the china was in such repute, as to be sold by auction, and as a set was purchased as soon as baked, dealers were surrounding the doors for that purpose."* Horace Walpole, in a letter to Sir Horace Mann, dated 4th March, 1763, writes :—"I saw yesterday a magnificent service of Chelsea china, which the king and queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an epergne, candlestick, saltcellars, sauceboats, tea and coffee equipage. In short, it is complete, and cost 1200*l.* ;" and Watkins, in his "Life of Queen Charlotte," tells us, "That there are several rooms in Buckingham Palace full of curiosities and valuable moveables, but not ranged in proper order. Among other things, I beheld with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond expression. I really never saw any Dresden near so fine. Her majesty made a

* "Stephensiana," Monthly Magazine.

present of this choice collection to the duke, her brother, a present worthy of so great a prince.”*

The death, however, of its illustrious patron, the retirement from the concern of Spremont, who had realised a large fortune, and the want of skill and enterprise in his successor, together with the prejudice against the employment of foreign workmen, caused the manufacture to decline, and, in a few years, to be abandoned.

Monsieur Grosley, in his account of London, to which he paid a visit in 1765, states, under the head of Earthenware, that “the manufactures of this sort lately set on foot in the neighbourhood of London, have not been able to stand their ground. That at Chelsea, the most important of all, was just fallen as I arrived at that capital. A nobleman belonging to the Court of France undertook a voyage to England in order to impart to that nation the knowledge he had acquired in this branch by repeated experiments. I do not know whether the English thought proper to make use of it. I have been informed that the county of Cornwall supplied them with the sort of earth fit to make porcelain.” He also observes that, “Plate in England is less for real use than parade, porcelain being all the fashion; this custom is of long standing. In the reign of Charles II., secretaries of state themselves had no plate.”†

Previously to the dissolution of the establishment, the proprietors presented a memorial respecting it to the

* Life of Queen Charlotte, vol. i., p. 45.

† Mons. Grosley's *Tour to London*, translated by Thos. Nugent. Lond., 1772, vol. ii., p. 76.

government, requesting protection and assistance,* in which they stated that, "The manufacture in England has been carried on by great labour and large expense. It is in many points to the full as good as the Dresden, and the late Duke of Orleans told Colonel York, that the metal or earth had been tried in his furnace, and was found to be the best made in Europe. It is now daily improving, and already employs at least one hundred hands ; of which is a nursery of thirty lads, taken from the parishes and charity schools, and bred to designing and painting, arts very much wanted here, and which are of the greatest use in our silk and painted linen manufactures."

This appeal, however, was disregarded. It is supposed that the Government were not able to resist the jealousy and hostility shown towards it by the English manufacturers, whose remonstrances were backed by powerful interests, and who thus succeeded in putting an end to this splendid manufactory, which was, consequently, broken up, and the workmen, models, &c. transferred to Derby.

Faulkner states, that "the Chelsea China Manufactory was situated at the corner of Justice Walk, and occupied the houses to the upper end of Lawrence-street. Several of the large old houses were used as show-rooms. The whole of the premises are now pulled down, and new houses erected on the site."†

The celebrated Dr. Johnson figures in a new character in the following extract from Faulkner's "History of Chelsea":—

"Mr. H. Stephens was told by the foreman of the Chelsea China Manufactory (then in the workhouse of

* Faulkner's History of Chelsea.

† Ibid.

St. Luke's, Middlesex), that Dr. Johnson had conceived a notion that he was capable of improving on the manufacture of china. He even applied to the Directors of the Chelsea China Works, and was allowed to bake his compositions in their ovens in Lawrence Street, Chelsea. He was accordingly accustomed to go down with his housekeeper, about twice a week, and stayed the whole day, she carrying a basket of provisions with her.

“The Doctor, who was not allowed to enter the mixing room, had access to every other part of the house, and formed his composition in a particular apartment, without being overlooked by any one. He had also free access to the oven, and superintended the whole process, but completely failed both as to composition and baking, for his materials always yielded to the intensity of the heat, while those of the Company came out of the furnace perfect and complete.

“The Doctor retired in disgust, but not in despair, for he afterwards gave a dissertation on this very subject in his works ; but the overseer (who was still living in the spring of 1814) assured Mr. Stephens that he (the overseer) was still ignorant of the nature of the operation. He seemed to think that the Doctor imagined one single substance was sufficient, while he, on the other hand, asserted that he always used sixteen ; and he must have had some practice, as he had nearly lost his eyesight by firing batches of china, both at Chelsea and Derby, to which the manufacture was afterwards carried.”

The Chelsea porcelain is of soft paste, and from the peculiarity of its composition, will not bear any fresh exposure to the heat of the furnace without splitting and

cracking to pieces, so that it cannot be repainted, or "doctored," as it is commonly termed.

The early forms of this porcelain are in a great degree after the French models. Those of the latter period, however, are evidently in the style of the best German, and the vases, dishes, figures, flowers, branches, &c., are equal in execution to the Dresden. A deep coating of vitreous glaze is generally spread over the surface.

The colours are fine and vivid, especially the claret colour, which appears to be peculiar to Chelsea. Many of the cabinet specimens approach the best productions of Royal Sèvres in colour and painting.

Beaumont painted the best landscapes. Foreign artists designed birds and insects in great perfection, in the style of Sèvres and Dresden. A great deal of Oriental china was painted and decorated at Chelsea with great taste.

No marks appear to have been affixed to the earlier specimens, and even the later ones are often without them. The earliest mark is a white embossed anchor. Then followed the anchor, painted either in red or in gold. The latter is found upon the finest specimens. Three dirty spots without glazing, on the bottom of the piece, caused by the tripod on which it was placed in the furnace, characterise this china, and show the rude method in use, in the first period of the manufacture.

Fine specimens of Chelsea porcelain have always been much esteemed, and still retain their value. At the sale of the effects of her late Majesty, Queen Charlotte, the Chelsea porcelain, of which her Majesty had a large collection, brought very high prices.

The collection at Strawberry Hill contained some beautiful cabinet specimens of this manufacture. A pair of "singularly fine cups" (without saucers), of "the rare old porcelain of claret ground, enriched with figures in gold," sold for twenty-five guineas. They were purchased for Mr. Beckford, but were accidentally broken before delivered. Another pair, "the ground blue, with gold figures," sold for seventeen guineas. A similar pair, "with groups of flowers upon a gold ground, quite unique," sold for 11*l.* 6*s.*

The Earl of Cadogan possesses a splendid collection of this porcelain : at a late sale of a portion of it, a set of dessert plates sold for four guineas each, and other specimens at equally high prices ; and no doubt much is dispersed over the country, locked up in various china cupboards in old mansions.

BOW.

The porcelain known to collectors as "Bow china," was made at Stratford-le-Bow, and the establishment of the manufactory was coeval with that of Chelsea, to the early specimens of which, the ware bears a great resemblance. It is generally embossed, and of quaint devices. The quality of the clay is inferior. The paintings, which are generally upon a plain ground, consist of flowers, and sometime landscapes, in bistre. The manufactory appears to have been abandoned in the early part of the eighteenth century, and was mostly confined to tea and dessert sets. A bee was embossed or painted either on the handle, or

under the spout, of the cream-jug. The specimen (Fig. 62,) was purchased at Stowe by the late Mr. Bandinel for five guineas. It is not above four inches high, and is remarkable as having the "bee" above mentioned. From

Fig. 62. Cream Jug. Bow. (Coll. Bandinel.)

its position, the bee is seldom met with in a perfect state, being very liable to be broken. The author possesses a similar specimen to the one figured, upon which the bee is uninjured. Horace Walpole, in his *Strawberry Hill Catalogue*, enumerates "black and white tea-cups and saucers from Bow."

It is stated in the "*Lives of eminent English Painters*," that "Mr. Frye, who died in 1763, aged fifty-two, an emi-

ment painter in oil, crayons, and miniature, was for some time employed to superintend a manufactory of useful and ornamental china established at Bow, but which has long since been dissolved."

A triangle is generally found stamped on this ware.

DERBY.

This manufactory was founded by Dewsbury in 1750, and afterwards, from having the advantage of possessing the Chelsea models, and the assistance of many excellent workmen and artists, who came from Chelsea on the discontinuation of that manufactory, it rose to great celebrity.

Boswell mentions Dr. Johnson's visit to the manufactory at Derby in 1777. He states that "the china was beautiful, but Dr. Johnson justly observed it was too dear, for that he could have vessels of silver, of the same size, as cheap as what were here made of porcelain."*

The Derby porcelain is very transparent, of fine quality, and is characterised by a beautiful bright blue, which is often introduced on the border or edge of the tea-services: the ground is usually plain. The figures made at this manufactory are not equal in execution to those of Chelsea, though the white biscuit figures peculiar to the Derby fabric, rival in beauty and elegance those of Sèvres.

The earliest mark previously to its junction with Chelsea, is not known. After that period, the Chelsea anchor was joined to the Derby D, and, subsequently, the mark was a D surmounted by a crown.

* Croker's Boswell's Life of Johnson, vol. iv., p. 11.

SALOPIAN.

The Salopian ware is very similar to the Derby in pattern and quality, and is distinguished by the mark of the letter S.

The place of manufacture appears to have been Caughley, near Broseley, not far from the actual works at Coalport (near Colebrook Dale), which were founded in 1772, and were directed by John Turner, who came from the manufactory at Worcester, and to whom is attributed the invention (1780) of printing in blue upon earthenware and soft porcelain.

WORCESTER.

The establishment of a porcelain manufactory at Worcester is attributed by Nash* to the exertions of Dr. Wall,† a physician of that city, who was skilled in chemistry, and who made assiduous researches, in conjunction with some other eminent chemists, to discover materials proper for the imitation of China ware. In 1751, Dr. Wall, with several other individuals, established a manufactory under the title of the Worcester Porcelain Company.‡

The idea of printing upon porcelain, in order to avoid the trouble and difficulty of reproducing the Oriental and other patterns then in vogue, appears to have originated with Dr. Wall, who was skilled in printing. To him,

* History of Worcestershire, vol. ii., p. 124.

† Dr. Wall was a native of Powick, near Worcester. He was elected Fellow of Merton, 1735, took the degree

of Doctor in Medicine in 1759, and continued to practise in Worcester until 1776.

‡ History and Antiquities of Worcester. Valentine Green.

therefore, is generally assigned the ingenious method of transferring printed patterns to biscuit ware, which is now universally practised.* This process was subsequently introduced in the Caughley manufactory by a partner in the original Worcester manufactory, named Holdship. It was unknown in France until 1775; and was first employed in a service ordered, in 1777, for the Empress of Russia, but was little used until 1806. A mug in the possession of Albert Way, Esq., is decorated with a portrait of Frederick the Great, in armour, dated 1757. He is represented pointing towards a trophy, with banners inscribed with the names of the places celebrated in Frederick's campaign of that year—Prague, Breslau, &c.—also a figure of Victory, and the monogram, R H, Worcester, with an anchor painted over it. The whole is printed in black, with remarkable distinctness and precision. The paste is not very white, but is of tolerable transparency and good glaze. Another mug, with English portraits, but similar in style and painting, has been presented by Mr. Way to the Museum of Economic Geology.

Specimens of inferior execution, and apparently earlier date, occur, printed in a pale, purplish colour. The designs are sometimes curious—pastoral subjects, tea-drinkings, or other scenes of polite life; the costumes being those of the reign of George II.

The original Company confined themselves principally to making blue and white ware in imitation of the blue and white Nankin, and some fine specimens in bright colours were also copied from the Japan. Subsequently,

* M. Brongniart, however, states that this style of printing was first used in the Liverpool works (*Traité des Arts Céramiques*, tom. ii., p. 648). He also says (p. 174), that the art of printing was practised upon enamelled pottery at Marieberg, in Sweden, in 1760.

the Sèvres style was followed in imitating the *Bleu de Roi* and salmon scale grounds, and the Dresden in the paintings of birds, insects, and flowers. Many vases and tea-sets were made after these models, in which the colours are rich, the forms good, and the paintings accurate, though sometimes stiff. The paste, however, is very inferior to the Chelsea and Derby.

Much of the early Worcester bears a wavy mark, apparently a W, for the name of the city or that of Dr. Wall. The other marks are chequers, in imitation of the Oriental, or a small crescent. The early imitations of the Japan have the Japan marks affixed to favour the deception.

The following extract from a correspondent in the "Annual Register" of 1763, shows the estimation in which this ware was held at the period he wrote :—

"I have seen potteries of all the manufactories in Europe. Those of Dresden, and Chatillon in France, are well known for their elegance and beauty ; with these I may class our own of Chelsea, which is scarce inferior to any of the others ; but these are calculated rather for ornament than for use, and if they were equally useful with Oriental china, they could yet be used by few because they are sold at high prices. We have indeed many other manufactures of porcelain, which are sold at a cheaper rate than any that is imported, but except the Worcester, they all wear brown, are subject to crack, especially the glazing, by boiling water."

Cookworthy, in 1768, having discovered, in Cornwall, certain mineral earths,* of which ware could be formed similar to the porcelain of China, took out a patent for his invention. He was the first person who made porcelain

* Kaolim (China clay) and felspar (pegmatite or Cornish granite).

of hard paste in England, and was highly successful as far as related to the quality of the manufacture, which he appears to have carried on in Worcester. In 1783, the manufactory was purchased by Mr. Thomas Flight, of Hackney, from whom it was transferred to Messrs. Flight and Barr.

WALES.

Porcelain of a superior quality was for some time made at Nantgarrow and Swansea, but the manufacture has been abandoned on account of the expense.

The Cambrian pottery at the last mentioned place, conducted by Haynes and Co. in 1800, is particularly described by Donovan.* The porcelain there made is much valued by collectors. The manufactory was afterwards carried on for some time by Mr. Dillwyn, who gained great credit for the beauty of its productions; but it is now turned into a fine pottery establishment, where the classical forms have been studiously adopted. The mark is a trident stamped, under "Swansea," in red.

The wares produced at Nantgarrow and Swansea were perhaps superior in quality to any porcelain that had hitherto been made in this country. No expense was spared either in procuring the materials or in conducting the manufactures; and the want of success on the part of the spirited proprietors is to be attributed solely to the deficiency of public patronage, it being found impossible to obtain a remunerative price for the porcelain. Since the discontinuance of these establishments the excellent quality

* Descriptive Excursions, 1805.

of the ware has been more justly estimated, and the prices which are now eagerly given by amateurs and collectors for pieces of Nantgarrow porcelain, in particular, are much greater than those originally demanded by the makers.*

* Porcelain, "Lardner's Cyclopædia."
We subjoin a letter received by the author from L. DILLWYN, Esq., on the subject of Swansea and Nantgarrow Porcelain:—

MY DEAR SIR,

It was, I believe, about the year 1750 that earthenware was first made at Swansea on a small scale, and 1790 the manufactory, with the name of Cambrian Pottery, was much extended under the management of Mr. George Haynes, but it had not attained to half its present size when I purchased the estate in 1802. Throughout it has been carried on in the same way as the Staffordshire potteries, and it was not till 1813 that any attempts to make China commenced. At this time two persons, under the assumed names of Walker and Beely, set up a small kiln at Nantgarrow, and sent a specimen of *beautiful* porcelain, having a granulated fracture much like fine lump sugar, with a claim for Government patronage, and through my friend Sir Joseph Banks, as a member of the Board of Trade, I was requested to visit Nantgarrow, and to report my opinion of its quality. From the great number of broken and imperfect articles which I found, it was quite plain that they could not be produced with any certainty, but I was made by the parties to believe that the defects arose entirely from the inconveniences of their little factory, and was induced to build a small China work adjoining the pottery, that the granulated body might have a fair trial. While engaged in some experiments for strengthening this body, so that the articles might retain their shape in the kilns, and for

removing their liability to craze and shiver, I was astonished by receiving a notice from Flight and Barr, of Worcester, that the persons who called themselves Walker and Beely had clandestinely left their service, and warning me not to employ them. Flight and Barr, in the most gentlemanlike way, at the same time convinced me that this granulated body could never be made of any use, and as it was not worth their while to prosecute them, the run-aways went back for a few months to Nantgarrow, and I do not know what afterwards became of them. Beely, under the name of Billingsly, though he had another *alias*, was well known in all the British China manufactories to be a first-rate modeller of flowers, and Walker, whose other name I forget, had married his daughter, and was employed with his father-in-law in Flight and Barr's mixing room.

Except for a few trials, in which the transparency was injured, I believe that all the China with granulated fracture was marked "Nantgarrow," and that with a compact fracture was mostly stamped "Swansea," or sometimes with a "Trident."

With the aid of some scientific friends, I made a tolerably good sound porcelain with a compact fracture, but in 1817 I removed to Penlvgan, and relinquished all attention to this the more troublesome part of the pottery concern, which now belongs to my son, Mr. L. L. Dillwyn.

I remain, my dear Sir,

Yours very truly,

L. W. DILLWYN.

*Skelty Hall,
June 5, 1849.*

BRISTOL.

The name of "Bristol china" is given to a white ware which was formerly not uncommon in the west of England. The groups of figures resemble the white Dresden, but the costumes are, in their fashion, decidedly English. They are said to have been made by Cookworthy, in which case they must be of hard paste, (see page 170 and 184), which would at once identify their being of his manufacture; but the author has had no opportunity of seeing a specimen. It is not known whether this porcelain was actually made in Bristol* or whether that city was merely the depôt for its sale. In the latter case, the manufactory was probably in Wales.

Besides the above, there have existed, and still exist, many other manufactories of porcelain in various parts of England and Wales, but being of modern date, they do not come within the compass of this sketch. The principal are at Worcester and Derby, and those in Staffordshire of Messrs. Spode and Copeland, Davenport, Minton, &c. We must further notice the Rockingham works, near Rotherham, in Yorkshire, on the property of the Earl of Fitzwilliam. Of the produce of this establishment, two magnificent specimens exist in Wentworth House, which are deserving of more than

* M. Brongniart states, on the authority of Mr. Rose, that soft porcelain was made at Bristol, about 1776, by Champion.

common attention, as denoting the degree of advancement of the art in England. One of these pieces is a copy in enamel colours, made on a porcelain tablet, from a painting by Vandyke, the subject, "The Earl of Strafford occupied in dictating his defence to his Secretary." In regard to expression and colouring, this piece has been pronounced equal to the most admired productions of Sèvres. The other specimen is remarkable not only for its design and workmanship, but also because it is believed to be the largest piece of porcelain that has hitherto been made in this country. It is a scent jar, forty-four inches high, made and fired in one entire piece. The plinth is triangular, with lions' paws supporting the vase. Branches of oak, with their rich foliage, rise from the base, and are spread gracefully over the lions' paws, whence they entwine round the handles. The cover of the vase is also decorated with oak and by a figure of a rhinoceros. The three compartments of the jar are painted in enamel colours from designs by Stothard, the subjects taken from Cervantes.*

The English soft porcelain is susceptible of receiving the most brilliant and richest decoration, as well in painting and coloured ornaments as in gilding.†

In France, porcelain of the "naturally soft" or English paste is now made at Creil and at Bordeaux.

* Porcelain, p. 22, "Lardner's Cyclopædia."

† One English manufactory is, we regret to state, occupied in imitating the ware and copying the marks of the foreign fabrics of Sèvres and Dresden.

As the English manufacturers are now protected by law, from having their marks put upon foreign goods, they themselves should in justice be restrained from committing similar frauds upon others. See p. 139.

CHAPTER X.

PORCELAIN.—ARTIFICIALLY SOFT PASTE (*tendre artificielle.*)

Manufacture of Porcelain at St. Cloud.—First mentioned by Lister.—Alluded to by Voltaire.—Privileges granted by Louis XIV.—The Minister Orry engages the Brothers Dubois.—A Company established under the name of Charles Adam, at Vincennes.—Patronised by Madame de Pompadour.—Perfection of the Porcelain.—Manufactory transferred to Sèvres.—Purchased by Louis XV.—Endeavours to make Hard Paste.—Negotiations with Hanüing.—Guettard discovers Kaolin at Alençon.—Madame Darnet makes known the Kaolin of S. Yrieix.—Hard Porcelain made.—Manufactory spared in the Revolution.—M. Brongniart appointed by the First Consul.—Beauty of the Pâte Tendre.—Its most Celebrated Colours.—Rose Dubarry, &c.—Style of Decoration.—Porcelain Flowers of Vincennes.—Exclusive Privilege to gild Porcelain.—Historical Series of Forms.—Marks of the Different Periods.—Fraudulent Imitations of Sèvres Porcelain.—Celebrated Collections.—Beau Brummell.—Strawberry Hill.—Various Private Collections.—Stowe.—Chantilly Porcelain.—Its Quality and Mark.—Villeroy.—Sceaux.—Clignancourt.—Etiolles.—Bourg-la-Reine.—Soft Paste of Flanders.—Tournay.—Lille.—Arras.

THE history of the manufacture of porcelain in France may be divided into two distinct eras ; the first, which dates from 1695, and extends to 1768 or 1770, is that of soft porcelain. This period (1770) we may consider the beginning of the second era, which comprises the manufacture at Sèvres of hard porcelain. In this chapter we give the history of this celebrated manufacture.

Although porcelain was brought to perfection at Sèvres, it was not there that it originated. From 1695, a soft porcelain was made at St. Cloud, though at first coarse and heavy, of a yellowish paste, and thick lead glaze. The

manufactory of St. Cloud may be considered as the parent of the porcelain manufactories of France. In 1735 an unfaithful workman carried the art to Chantilly, and again, in 1740, the brothers Dubois, "transfuges" from Chantilly, sold the secret of its porcelain manufacture to the infant establishment at Vincennes.

The first recorded notice of the porcelain manufacture of France is contained in the published travels of Martin Lister, who visited the establishment at St. Cloud in 1698, and whose work we have before quoted. His account is as follows :—

"I saw the potterie of St. Clou, with which I was marvellously well pleased, for I confess I could not distinguish between the pots made here, and the finest China ware I ever saw. It will, I know, be easily granted me, that the painting may be better designed and finished (as, indeed, it was), because our men are far better masters of the art than the Chinese, but the glazing came not in the least behind theirs, not for whiteness, nor the smoothness of running without bubbles; again, the inward substance and matter of the pots was to me the very same, as hard and firm as marble, and the self-same grain, on this side vitrification. Further, the transparency of the pots the very same.

"I did not expect to have found it in this perfection, but imagined this might have arrived at the Gombrown ware, which is, indeed, little else but a total vitrification; but I found it far otherwise, and very surprising, and what I account part of the felicity of the age, to equal, if not surpass, the Chinese in their finest art.

"They sold these pots at St. Clou at excessive rates,

and for their ordinary chocolate cups asked crowns a-piece. They had arrived at the burning in gold in neat cheque work. They had sold some furniture of tea-tables at four hundred livres a set.

“There was no moulding or model of China ware which they had not imitated, and had added many fancies of their own, which had their good effects, and appeared very beautiful.”*

Lister adds, that, although its proprietor, M. Morin, had been practising the secret of his paste for more than twenty-five years, yet it was only within the last three that he had succeeded in bringing it to perfection. This makes the discovery of soft porcelain in France to have been in 1695, consequently at a period fifteen years anterior to the discovery of hard porcelain by Böttcher.

Voltaire observes, in his *Siècle de Louis XIV.*, “On a commencé à faire de la porcelaine à St. Cloud, avant qu’en en fit dans le reste de l’Europe.”

Notwithstanding the high eulogium of Lister, it is clear, from an examination of the specimens of the products of that period, in the Museum at Sèvres, which are coarse, and little better than “Fayence,” that no good porcelain was made at St. Cloud at the time of Lister’s visit, nor, indeed, any fine ware until 1718, when Chicoineau was Director of the Works. He was succeeded by Trou.†

The manufacture of porcelain occupied much of the attention of Réaumur,‡ and he succeeded in producing a

* Page 138.

† A blue and white fayence, similar to that of Rouen and Nevers, appears to have been made at St. Cloud in the seventeenth and eighteenth centuries.

Several specimens are in the Musée Céramique, one of which bears the date of 1688. The porcelain manufactory still existed in 1773.

‡ From 1727 to 1729.

substance known as "Réaumur's Porcelain," a designation which it owes to its appearance rather than to its real properties, it being merely a devitrification of glass. Having afterwards procured from China the petuntse and kaolin employed in that country, he made numerous researches to find similar substances in France; and although he did not completely succeed, Macquer and others, proceeding upon the indications which he pointed out, produced, when the requisite materials were discovered, the fine porcelain afterwards made at Sèvres.

Louis XIV. appears to have interested himself in the success of this manufacture, and rewarded Morin by granting him, in 1702, exclusive privileges.

In 1740, the brothers Dubois, who had been carrying on the manufactory at Chantilly, proposed to the Marquis d'Orry, Minister of Finances, to reveal to him the secret of the composition of porcelain paste. The minister, desirous that France should possess a manufactory that would rival that of Saxony, and thereby make herself independent of a foreign country, received the brothers Dubois, and gave them a laboratory at Vincennes for their experiments. But they did not realise the promises they had held out, and were dismissed, after three years, for bad conduct, after an expenditure of 60,000 francs. Gravant, an active and intelligent man, succeeded them, made soft porcelain, and sold the secret to M. Orry de Fulvy, brother of the minister, who, in 1745, formed a Company, under the name of Charles Adam,* for which he obtained exclusive privileges for

* Charles Adam was a celebrated French sculptor, who had been employed by Frederick, King of Prussia, to execute at Berlin a statue of Field-Marshal Schwerin. Being struck with the excel-

lence of the modelling of the Dresden porcelain, he brought back with him on his return to Paris specimens of the manufacture which attracted the admiration of Madame de Pompadour.

thirty years, and a place for their manufactory in the Château of Vincennes. It was then placed under the control of M. Boileau, who introduced great improvements into the manufacture of its porcelain ; the secret of gilding was purchased from Hippolyte, that of managing the colours from a *Sieur Caillat*, and the services of *Hellot* and other eminent chemists, artists, and painters were secured. The decorations at this period were almost entirely imitations of the Chinese.*

In 1753, the privilege of Charles Adam was sold to *Eloy Brichard*, and Louis XV. took a third share in the establishment, and granted it the title of a royal manufactory.

In 1754, it had arrived to a high degree of perfection, and had become celebrated for the beauty of its pieces, particularly a magnificent service, executed for the Empress Elizabeth of Russia. The buildings at Vincennes were found too confined for the manufactory, and the Company caused a large edifice to be built at *Sèvres*, to which it removed in 1756.

In 1760, Louis XV. bought the establishment of the Company, and became sole proprietor of the manufactory, appointing *M. Boileau*, Director, with a grant to the manufactory of 96,000 francs.

Madame de Pompadour, who reigned supreme in France for twenty years, was a strenuous patroness of the Ceramic art. Her taste for luxury, and her love for the fine arts, were unbounded. Among other useful projects, she established upon its present splendid scale,

* In the Musée Céramique at *Sèvres*, are two small vases, belonging to the period from 1780 to 1785, which had been purchased as Chinese porcelain in

1829, and it was not until some time afterwards that, in cleaning the pieces, the error was discovered by finding the *Sèvres* mark at the bottom.

the Royal Porcelain Manufacture of Sèvres, and gave it every encouragement. It is recorded in her Biography : “Après plusieurs tentatives faites en France pour imiter les porcelaines de Saxe, et suppléer à des mediocres contrefaçons de celle de la Chine, elle fut frappée en voyant quelques échantillons que Charles Adam présentait au Roi, elle encouragea de nouveaux essais, et dès lors la manufacture de Sèvres ne redouta plus aucune rivale.”

The manufactory had not as yet produced any other description of porcelain except the “pâte tendre,” the composition of which was very complicated, as well as very expensive, from the frequent accidents arising from the liability of the soft paste falling in the process of firing. Besides it differed essentially from the porcelain of China and Japan, which alone were considered as real porcelain. Consequently, notwithstanding the brilliant quality of the pâte tendre of Sèvres, researches were still made to discover the secret of hard porcelain, which had been made for sixty years in Saxony.

Hanüing, the founder of the Frankenthal manufactory, being dead, his youngest son, Peter Anthony, who was possessed of the secret of the process, sold it, in 1761, to the Sèvres Manufactory, who had previously been in negociation with his father, for an annuity of three thousand livres. But the impossibility of carrying out the manufacture was evident, owing to the want of the kaolin, which had not been discovered in France.

Louis, Duke of Orleans, son of the Regent Philip, had founded, in about 1750, a laboratory at Bagnolet, under the direction of Dr. Guettard, in order to discover the art of making hard or Chinese porcelain. Guettard discovered

kaolin near Alençon, with which he made porcelain, but the kaolin was grey, and very inferior to that used in China or Saxony. Guettard published the result of his researches in a memoir, which he read at the Academy of Sciences, in November, 1765.

Chance led to the discovery, in the same year, of the quarries of St. Yrieix, near Limoges, producing kaolin of the finest quality, and in the greatest abundance.* Madame Darnet, the wife of a poor surgeon at St. Yrieix, having remarked in a ravine near the town, a white unctuous earth, which she thought might be used as a substitute for soap in washing, showed it, with that object, to her husband, who carried it to a pharmacien at Bordeaux. This person having probably heard of the researches which were making to obtain a porcelain earth, suspecting its nature, forwarded the specimen to the chemist Macquer, who recognised it immediately as kaolin. Having determined the abundance of the kaolin of St. Yrieix, in 1768, Macquer, after several experiments, established at Sèvres, in 1769, the manufacture of hard porcelain,† which was soon carried on upon an extensive scale, but the two kinds of porcelain continued to be made until 1804. Thus did this accidental discovery lead to a most important change in the Ceramic manufacture of France.‡

* The quarries of St. Yrieix produce, not only the kaolin itself, but it is also accompanied by the pure white felspar (Petunse) so indispensable in the manufacture of porcelain.

† In the Musée Céramique there is a small figure of Bacchus, made with the first specimen of Limoges kaolin brought by Darnet.

‡ Madame Darnet, to whom France

is indebted for the means of attaining the highest rank in the manufacture of porcelain, was living unknown, and in misery, in 1825, when she applied to M. Brongniart for the means of returning on foot to St. Yrieix. Louis XVIII., immediately on being acquainted with her situation, granted her a pension from the civil list.

Before this, the porcelain was remarkable for its creamy and pearly softness of colour, the beauty of its painting, and its depth of glaze. But, upon the change to hard paste, the artists could not manage the colours so as to obtain the same effect upon the more compact and less absorbent material; and very indifferent specimens were produced.

The direction of the manufactory passed, on the death of M. Boileau, successively in the hands of Parent and Regnier. The latter was deprived of his appointment, and imprisoned in 1793. It is a singular circumstance, that the Sèvres manufactory, a royal establishment, which had, by its immunities and privileges, excited the hatred of private manufactories, and which made only objects of luxury, should, at a time when simplicity was in repute, not only have escaped being sold or suppressed, but, on the contrary, should have received the support of the revolutionary Government. It was managed by three Commissioners until 1800, when the First Consul appointed the late M. Brongniart sole Director. At his death, in 1847,*

* Alexandre Brongniart, who for nearly fifty years was director of the manufactory of Sèvres, was at the same time one of the most eminent of modern geologists. It is to him and to his friend Cuvier that we are indebted for the first insight into the more recent formations of our globe, and from their united labours has resulted the modern science of Palæontology, or the history of organic bodies buried in the depths of the earth. M. Brongniart wrote, in conjunction with Cuvier, the celebrated essay on the geology of the environs of Paris, the textbook of tertiary geology. He was also the author of several works on mine-

ralogy, the "*Traité des Artes Céramiques*," &c. His early study of chemistry well fitted him for the post of Director of the manufactory at Sèvres, which owes to his talents and exertions much of its modern celebrity. He was the originator of the Musée Céramique, a zealous and kind encourager of artists, and it was by his patronage that the talents of Madame Jaquotot, Philippine, Constans, and other celebrated artists of Sèvres, were developed. M. Brongniart was the son of the distinguished architect of that name, who built the Bourse at Paris, and father to the present professor of botany.

he was succeeded by M. Ebelman, a celebrated chemist, under whom it continues in a very prosperous state.

Sèvres Porcelain, for common or domestic use, had generally a plain ground, painted with flowers in patterns or medallions. Articles "de Luxe," and pieces intended for royal use, had generally grounds of various colours, such as "Bleu de Roi," "Bleu-turquoise" yellow (*jonquille*), green (*vert-pré*), and lastly, that lovely colour, "Rose Dubarry," so called in compliment to the last of the mistresses of Louis XV. Very skilful artists were employed upon the highest class of porcelain, which is decorated with landscapes, flowers, birds, boys, and Cupids, most gracefully disposed in medallions of every variety of beautiful form. Some of the latter were painted by the celebrated Bouchet. The portraits and miniatures are of a later date. There exist some beautiful specimens of pear-shaped cups in the "style de Saxe," painted at Vincennes by Saxon artists before the French artists attained so much celebrity at Sèvres.

Little more need be said as to the value and rarity of the genuine soft paste, especially those specimens which are painted with subjects after Watteau and other celebrated masters: the celebrated jewelled cups of the best period must not be omitted to be mentioned. The latter, however, unless they have the *Bleu de Roi* ground, may be suspected as spurious. The beauty of the painting, the richness of the gilding, and the depth of colour, determine the value of the Sèvres porcelain.

Flowers of great beauty were made in porcelain at the beginning of the manufacture, only when it was at Vincennes, the fashion for them having passed away about the

time of the transfer of the establishment to Sèvres. These flowers were the work of women, and so highly were they esteemed, that two bouquets which were mounted in 1748 for the King and the Dauphine cost the enormous sum of 3,000 livres each.

By an arrêt issued in 1766, and renewed in 1784, all manufactories, excepting the Royal Sèvres, were prohibited from using gold in the decoration of their porcelain. This exclusive privilege accounts, therefore, for the rarity of ancient French gilded porcelain, how rich soever the paintings on the piece.

As regards the forms of the Sèvres porcelain, there is not to be seen, in the large pieces at least, the classical and elegant designs of the Dresden, but on the contrary, forms stiff and inelegant. (Fig. 63.) A visit to the collection at Sèvres will convince every one that the antique models have rarely been studied for imitation.* Here examples of all the several forms produced from the first commencement of the manufacture are ranged in regular series, each with their respective date ; and it is said to have been the pride of the Royale Fabrique never to confuse the stately succession by a repetition of the same shapes in any subsequent year.†

* Drawings of these forms, with the periods of their adoption, taken from the Archives of the Royal Manufacture, would be not only extremely interesting, but would afford a simple test as to the frauds practised with regard to this description of porcelain : for it would be almost impossible to combine with accuracy on a spurious piece the precise form, with the date and artist employed in its decoration. As the form decides the date of its manufacture, any discrepancy between it and the two last particulars

would at once betray the piece not to be genuine.

† Louis XVI., in 1785, obtained from M. Denon a rich and interesting collection of Greek vases, to serve as models of pure and simple forms, and thus change the bad contours given to the porcelain in the preceding reign, which was then considered to be in bad taste. The elegant style common to all other French productions in the time of Louis XIV., certainly did not extend to the porcelain.

Little regularity appears to have existed in affixing their marks. Sometimes one piece only in a set was

Fig. 63. Vase. Sèvres. Stiff style. (Coll. Dresden.)

marked, the others having no mark at all. Most frequently the double L. only is found without the letters denoting the date. On other pieces the decorator's monogram is added to the above marks. On the other hand, it is stated that the want of the mark denotes that some imperfection existed in the piece, which was for that reason not allowed to bear the royal cypher. The fact that the mark was always affixed before the glazing, at a very early period of the process, is much against this hypothesis.

On the porcelain made at St. Cloud, from 1740 to 1753, the distinctive mark is the letters S. C., with a T. under them, standing for Trou, the director. The ancient mark, when the manufactory was first privileged by Louis XIV., in 1702, is a sun.

At Vincennes, in 1753, was introduced the royal cypher, which was stiff and formal, until 1760, when a more flowing style in the form of the L. was adopted.

A letter inside the cypher denotes the year of the manufacture. A monogram under the cypher designates the artist or decorator employed upon the piece.

The crown, or fleur-de-lis, was especially used to denote that the piece was painted for royal use. The finest specimens of royal porcelain are those produced from 1760 to 1769, and these are marked with the peculiar crown of Louis XIV.

Revolutionary France, in 1793, abolished all the insignia of royalty wherever placed, and substituted for the cypher the letters R. F. (*Republique Française*), or Sèvres with the date.

Napoleon, during the Empire, affixed his imperial mark, the eagle.

Louis XVIII., at the Restoration, replaced the royal cypher, with the addition of a fleur-de-lis in the centre.

Charles X. affixed his cypher over a crown.

Louis Philippe affixed his initials with a crown.*

The Sèvres porcelain, as it is without comparison the most beautiful in colour, and also the most rare and valuable, is consequently the most difficult to procure in a genuine state, the real "*pâte tendre*" having been made only from 1740 to 1769. A great quantity of common ware was made during that period, but not much of the fine *Bleu de Roi*, turquoise, and *Rose Dubarry*.

At the conclusion of the last war, the old stocks in the Royal Manufactory of Sèvres, were put up to auction, and

* For other marks of this period, see Marks and Monograms.

bought by certain individuals, who also collected all the soft ware they could find in the possession of other persons. The object of this proceeding for a long time remained a mystery, but at length the secret transpired, that the parties had discovered a process, which consisted in rubbing off the original pattern and glaze, and then colouring the ground with turquoise or any other colour, and adding paintings or medallions in imitation of the style of the old "pâte tendre ;" thus enhancing a hundred fold the value of the pieces. With any other description of porcelain the adoption of this process would have been impracticable without discovery, but the soft paste was found to have absorbed in the first baking such an excess of glaze, that the second application of heat had the effect of bringing out a fresh portion, sufficient to cover the surface where the original glaze had been filed away, and thus giving the appearance of the original process. The turquoise was found to succeed the best, and therefore there exist more revivals of this colour than of any other.* A china dealer, lately dead, obtained the immense fortune which he left, by this artful process. It is very difficult to detect the fraud, but the want of vividness in the colour, and of evenness on the surface of the glaze, will sometimes afford an indication. Also something may be learnt by comparing the date of the forms with the period of the style of painting and colour (the turquoise and rose being of latest date), and thus any incongruity in this respect will detect the imposture. This comparison can, however, be only completely made at Sèvres, where the model of every piece is preserved.

* The white Derby soft paste is now said to be used for the purpose, the supply of Sèvres being exhausted.

A déjeuner service, with portraits of Louis XIV. and the principal ladies of his court, having been offered to Louis XVIII., in 1816, as having belonged to his grandfather, Louis XV., was sent to Sèvres to ascertain its authenticity. The irregularity of the marks, added to the anomaly in the forms, particularly that of the plateau, which was of a form that was not invented until 1788, furnished easy proof of the fraud. It being of no further interest to the king, it was placed in the Museum at Sèvres as a specimen of fraudulent imitation. In some pieces, the marks of a second firing may be detected, in consequence of the unskilful way in which the work has been done.

Amidst the destruction and havoc made in the royal palaces of France, and the châteaux of the nobility, at the Revolution, a great quantity of this valuable porcelain was broken, and perhaps the finest specimens were transported to foreign countries. Mr. Beckford possessed, at Fonthill, one splendid vase, which was rescued from the pillage at Versailles, its companion being lost.

We learn, from his biographer, that the celebrated Beau Brummell was a virtuoso in Sèvres china. Captain Jesse states,* that to meet the demands made upon him (Brummell), he “had a sale of his buhl furniture, which sold for a considerable sum. His Sèvres china had been bought some time before by Mr. Crockford, jun., then an auctioneer; who, according to his own statement, went over to Calais solely for the purpose of making this purchase. Mr. Crockford described this china as ‘the finest and purest ever imported into England.’ George the Fourth gave two hundred guineas for one tea-set, and a

* Life of Geo. Brummell, by Captain Jesse. Vol. ii., p. 22.

Vase—Vaisseau à Mat Sevres.

pair of the vases was sold for three hundred pounds. Some of these rare specimens of porcelain are now in the possession of the Duke of Buccleugh."

Horace Walpole, in his Catalogue, mentions a tea-service of "white quilted china of St. Cloud;" and the collection at Strawberry Hill was very rich in Sèvres porcelain of the old dates.

The private collections existing in this country are very numerous, and some of them are extremely valuable and extensive. Among these may be mentioned that of Her Royal Highness the Duchess of Gloucester, which is very rich in the finest colours of Sèvres porcelain; that of the Earl Lonsdale, who possesses a dinner-service of turquoise which was either made by order of the Empress Elizabeth II. of Russia, or presented to her; it bears her monogram. Mrs. Byng, at Wrotham Park, has a set of splendid green and purple banded vases* of exquisite beauty, which belonged formerly to Mr. Auriol. Mr. Bernal possesses a splendid set of Bleu de Roi vases. Mr. Charles Mills has lately procured a matchless set of the same colour, as well as a set of Rose Dubarry from the collection of the late Princess Sophia;* the latter vases are unrivalled in beauty of form (not usual with Sèvres porcelain,) as well as in delicacy of colour. Capt. Ricketts possesses some cups, on which are painted the most highly finished miniatures. Numerous other amateurs of this most exquisite porcelain might be mentioned, were their collections more generally accessible, and the specimens they contain made known to those who wish to describe them.

The very choice collection of Sèvres porcelain at Stowe

* See coloured Plates.

sold at high prices. A small coffee cup, which weighed scarcely three ounces, realised 46 guineas; and another, similar, but somewhat inferior, sold for 35 guineas. A chocolate cup and saucer, *Bleu de Roi*, with beautiful miniatures of two ladies of the Court of Louis XV., and four paintings of Cupids, though slightly injured during the view, realised 45 guineas. The prices obtained for most of the cups and saucers were from 10 to 12 guineas. A beautiful specimen of a *Bleu de Roi* cup, saucer and cover, jewelled in festoons, cameos, and imitation of pearls, sold for 35*l.* 10*s.*; and another, somewhat inferior, for 21 guineas. A salver, mounted in a table with ormolu ornaments, sold for 81 guineas; the companion piece for 100*l.*

CHANTILLY (DEPT. OISE).

This manufactory owed its origin to Siroux, a “transfuge” from St. Cloud, in 1735. It was carried on by the Brothers Dubois, who left it in 1740, in order to make experiments at Vincennes, where they were dismissed for bad conduct. The Prince of Condé especially favoured this establishment by his patronage.

Horace Walpole, in his Catalogue, mentions blue and white coffee cups and saucers of Chantilly, most probably imitations of Nankin China.

The mark is a hunting horn.

MENECY.—VILLEROY (DEPT. SEINE-ET-OISE).

This manufactory was founded in 1735, under the auspices of the Duc de Villeroy, by François Barbin, who

Vase—Duplessis. Sèvres.

was succeeded by Jacques Julien. The manufactory was in full activity in 1773. The pieces are richly decorated, and of all the manufactures of that period it approached nearest, by the perfection of its products, to the soft porcelain of Sèvres. The mark is DV. An ewer of this ware was sold at Strawberry Hill.

SCEAUX-PENTHIÈVRE (PARIS).

Soft porcelain ; established in 1751, and carried on by Glot in 1773. The mark is SX.

CLIGNANCOURT (DEPT. SEINE).

Hard as well as soft porcelain was made here under the protection of the Duke of Orleans, from 1750 to 1770. During this period the mark is C, under a label of three points.

From 1775 to 1780 hard porcelain was manufactured here by M. Deruelle. The mark is his cypher.

From 1785 to 1792 hard porcelain was still made, but under the protection of Monsieur the King's brother. The mark is M under a crown.

ETIOLLES (DEPT. SEINE-ET-OISE).

Situated near Corbeil. Soft porcelain ; Monnier was the manufacturer in 1766. The mark is the letters MP. joined together.

BOURG LA REINE (PARIS).

Soft porcelain ; Jacques Julien, the manufacturer, in 1773. The mark is BR.

LILLE (DEPT. NORD).

A manufactory of soft paste is stated to have been established here in 1708, when the Dutch were masters of this town.

Also a manufactory of hard paste, founded by M. Lepène-Duroo, directed by M. Roger, and afterwards by M. Regnault. Experiments were made here in 1785-86, which interested M. de Calonne, to employ coal instead of wood in the manufacture of hard porcelain. A table service was made for the Dauphin, under whose patronage the manufactory was placed. On the whole, the experiments may be considered to have been successful, although the paste was often yellow, and spotted with the fine ashes of the coal which penetrated the seggars. There is a saucer of this manufacture in the Musée Céramique, inscribed "Fait à Lille, en Flandres, cuit au charbon de terre, 1785."*

ARRAS (DEPT. PAS DE CALAIS).

A manufactory of soft porcelain was established at Arras, about 1782, by the Desmoiselles Deleneur, under

* Coal is now chiefly used at Meissen, and wood-coal (lignite) is employed at Elbogen. The wood of the aspen only

is used at Sèvres ; in other manufactories that of birch, silver fir, Scotch fir, and oak.

the patronage of M. de Calonne, who was at that time Intendant of Flanders and Artois, the government being desirous of raising a rival fabric to that of Tournay, which supplied a great part of France, but the manufacture at Arras lasted only four or five years. The mark is A. R.

TOURNAY.

A manufactory of soft porcelain was established at Tournay in 1750, conducted by Petrinck. It employed sixty workmen in 1752, and two hundred and forty in 1762. The mark is two swords crossed, with four small crosses in the angles. When Tournay was separated from France in 1815, a manufactory on the same principles was established at St. Amand-les-eaux, near Valenciennes. These fabrics, together with that of Arras, are classed by M. Brongniart under the denomination of "*pâte tendre artificielle commune*," in contradistinction to the finer wares. The porcelain is very strong, of a yellowish white, and almost opaque.

We subjoin the principal manufactories of hard porcelain in France, which completes our notice of French porcelain.

PARIS (FAUBOURG ST. LAZARE).

Hard porcelain; Hanüing the manufacturer in 1773. The mark is the letter H.

PARIS (FAUBOURG ST. ANTOINE).

Hard porcelain ; Morelle, manufacturer in 1773. The mark is M A P.

Hard porcelain ; Souroux, manufacturer in 1773. The mark is S.

PARIS (GROS—CAILLOU).

Hard porcelain ; Advenir-Lamarre, manufacturer, 1773. The mark, his initials in Italian letters.

PARIS (RUE THIROUX).

Hard porcelain ; Lebeuf, manufacturer ; called "Porcelaine de la Reine ;" 1785 to 1792. The mark is A under a crown, for Marie Antoinette.

PARIS (RUE DE BONDY).

Hard porcelain ; Dihl and Guerhard, manufacturers. The mark is their initials.

Hard porcelain, called "Angoulême," 1785 to 1792. The mark is the same initials as above, enclosed in an oval, and surmounted by a crown.

PARIS (RUE DE CRUSSOL).

Hard porcelain ; Charles Potter, manufacturer ; called "Prince de Galles" (Prince of Wales), 1790. The mark is C P under a crown.

PARIS (RUE DE LA COURTILLE).

Hard porcelain, called "De la Courtille ;" manufactured by M. Locré, 1773. The mark is two arrows crossed.

NIEDERVILLER (DEPT. MEURTHE).

Hard porcelain ; François Lanfray, manufacturer, successor to General Custine ; end of the eighteenth century. The mark is F. L. in cypher.

There is a specimen in the Musée Céramique signed "François," with "Terre de Lorraine" stamped underneath.

In concluding this sketch of the porcelain manufacture of France, we must not omit to mention the Musée Céramique of Sèvres. This institution owes its establishment to the exertions of the late M. Brongniart, who, convinced of the usefulness of such a collection, applied to the French government for the furtherance of his plans. The collection of Greek vases presented by Louis XVI. as models for the manufactory were the only Ceramic productions it possessed ; but Napoleon immediately applied to the various manufactories in Germany for specimens of their porcelain, and sent orders to the French prefects to furnish collections from all the potteries in their departments. These contributions, collected from 1805 to 1812,

formed the beginning of the present extensive Museum, which is admirably arranged, so as to afford every facility for the study of the Ceramic art in its different bearings. The manufacture of pottery is seen in all its various stages, from the making of a brick to the fabrication of porcelain. The collection is also geographically arranged, so that the pottery of each nation may be compared; and the pieces are all classed chronologically, in illustration of the progressive stages of improvement in the manufacture. The Museum also contains a series of painted glass, models chronologically arranged of all the forms manufactured at Sèvres, specimens to show the various improvements in the paste and colouring, and models of kilns, utensils, &c. belonging to the technical department of the art. The Museum is now under the direction of M. Riocreux, the able coadjutor of M. Brongniart in the interesting "*Catalogue du Musée Céramique*."

It were much to be desired that England possessed a similar institution, or indeed some public collection of the Ceramic productions even of our own country. We learn, therefore, with satisfaction, that such a collection has been within a few years commenced, under the judicious direction of Sir Henry De la Beche, at the Museum of Economic Geology, to which many individual collectors have already contributed. Were this Institution liberally encouraged by the Government, specimens would quickly be contributed which might tend to throw some light upon the history of our own pottery, at present involved in much doubt and obscurity.

CHAPTER XI.

MANUFACTURES OF ITALY AND SPAIN.

FLORENCE. Marquis of Ginori's Manufactory at Doccia. VENICE. Bassano, at Le Nove. TURIN, at Vineuf, by Dr. Gioanetti. NAPLES. Capo di Monte, established by Charles III.—Chatham Correspondence.—State of the Manufactory under Ferdinand.—Extract from a Letter of Lord Nelson.—Decline and Ruin.—Character of the Porcelain.—Collection at Portici. SPAIN. Charles III. establishes the Manufactory at Buen Retiro.—Secrecy observed.—Extracts from Swinburne.—Bourgoanne.—Rev. J. Townsend, Don A. Ponz, and Laborde.—Destruction of the Manufactory by the French.—Southey.—Mr. Ford.—Beauty of the Ware. PORTUGAL. Vista Alegre.

IN the beginning of the eighteenth century, when the Duke of Lorraine acquired the Dukedom of Tuscany, Charles, Marquis Ginori, of a noble and wealthy family, established, on his own account, after the example of the petty sovereigns of Germany, a large manufactory of pottery (Terraglia)* and porcelain at Doccia, near Florence, which, being carried on with spirit and ability, met with great success, for De la Condamine,† who visited it only two years after this period, thus writes of it :—
“I was struck with the large size of some of the pieces of this porcelain. Statues, and even groups of figures, half as large as nature, and modelled from some of the finest antiques, were formed of it. The paste of the porcelain appeared to be extremely beautiful, and to possess all the

* See page 71.

† Memoires de l'Académie des Sciences.

qualities of the best Oriental porcelain. The glazing employed seemed to be inferior in whiteness, a circumstance supposed to be owing to the desire of using those materials only which are found in the country."

Two kinds of porcelain are made here : a fine, hard porcelain, like the French (*all uso di Francia*), as the Italians term it: this is made with the kaolin of St. Yrieix, combined with the native materials. The other ware is of a singular character, being, as M. Brongniart describes it, a "hybrid porcelain," a mixture of porcelain with pottery. The early specimens of this ware show a close imitation of the white Oriental, particularly of the raised and pierced varieties, with few attempts at colouring or painting ; so much so, that at the sale at Strawberry Hill, where there were many specimens which had been sent home by Sir Horace Mann to Horace Walpole, about 1760, it was described and sold as Oriental.

As long as high prices were obtained for the products of this manufactory, its managers took pains to produce good articles ; but when competition arose and prices fell, they were compelled to manufacture common and cheap ware to meet the demand. It is now worked under the same family of Ginori to some extent, but its products are very ordinary.

A pair of vases with blue and white oblique flutes of this manufacture, sent by Sir Horace Mann to Horace Walpole, were sold at Strawberry Hill. They are of coarse workmanship, although the form is good.

The mark is two triangles crossed, or rather a star of six points, being apparently intended as a variation of the Ginori arms, which are three stars.

VENICE.

Venice formerly possessed a porcelain manufactory, but it has ceased since 1812. The ware was of soft paste, coarse manufacture, and painted.

The mark was a large double anchor (red).

LOMBARDY (BASSANO).

Le Nove, near Bassano, also had a manufactory of soft paste porcelain.

The mark was an asterisk of six points.

TURIN.

A porcelain manufactory was established at Vineuf, near Turin, by a Dr. Gioanetti, towards the end of the last century. It was carried on with little success till 1810, when an alteration in its management took place, and since that time it has succeeded better. The pieces are well shaped, generally small, and sometimes finely painted and gilded. The glaze, however, is wavy and yellowish. Though of hard paste, it does not resist much heat.

The mark is V, with a cross in the centre, and the letters D. G. underneath, marking the epoch of the direction of Dr. Gioanetti.

NAPLES (CAPO DI MONTE).

The manufactory of porcelain of Capo di Monte was founded by Charles III. in 1736. This beautiful ware, from its peculiar character, could not have originated from any German source. Independently of its bearing very little resemblance to the productions of that country, there was scarcely time for the art, which was kept a great secret, to have reached Naples in so short a period after its first discovery at Meissen. It may, therefore, be considered of native origin, though there is little doubt that the manufacture was afterwards greatly improved in the time of Queen Amelia of Saxony, the consort of Charles.

Charles often worked in the manufactory with his own hands, and took great interest in its proceedings. Stanien Porter, in a letter to Mr. Pitt (Lord Chatham), dated 28th April, 1760, speaking of Charles III., says,* “He is particularly fond of the china manufacture at Capo di Monte. During a fair held annually in the Square before his palace at Naples, there is a shop solely for the sale of part of this china ; and a note was daily brought to the King of what was sold, together with the names of those who bought ; and it is said he looked often favourably upon the persons who made any purchases.” When, shortly afterwards, he left Naples to assume the Crown of Spain, he took away with him twenty-two persons to form the intended establishment at Madrid. One of these individuals,

* Chatham Correspondence, vol. ii., p. 34.

now ninety-five years of age, was still living near Naples in 1844.

Under his successor, Ferdinand, permission was given to his subjects to establish other porcelain manufactories ; and in the case of two of them, the King allowed his own workmen from the royal manufactory to assist in their first setting to work. One of the first consequences of giving up his own exclusive privilege, was, that the workmen he permitted to go into the private manufactories, entered into a conspiracy with those remaining at the Royal establishment, dilapidated it, and robbed it of the most valuable effects, particularly the gold and silver articles employed for models. These two private establishments had but a very short existence, possessing no capital ; and as soon as the property stolen from the Royal establishment was expended, the works stopped.

Lord Nelson, in a letter to Lord St. Vincent, mentions the china of Capo di Monte. He writes :—

“ A little circumstance has also happened, which does honour to the King of Naples, and is not unpleasant to me. I went to view the magnificent manufactory of china. After admiring all the fine things, sufficient to seduce the money from my pocket, I came to some busts in china of all the royal family ; these I immediately ordered, and, when I wanted to pay for them, I was informed that the king had directed whatever I chose should be delivered free of all cost : it was handsome of the king !” *

The porcelain manufactory naturally languished during the succession of Revolutions which afterwards took place, and finally became extinct in 1821. There are still

* Pettigrew's Memoirs of Nelson, vol. i., p. 152.

remaining, however, in the Royal Establishment, situated "Alla vita della Sanità" (in the valley under the bridge of the new road leading to Capo di Monte), many valuable specimens. Lately, two vases were found valued at 1000 ducats each (150*l.*). The existing Government requiring some part of the locality for an Hospital for the Albergo dei Poveri, much injury was done to the machinery and utensils generally, by piling them up in a small space; and this appears to have put the finishing stroke to the ruin of the establishment.

The character of this porcelain bespeaks its originality. Shells and corals, embossed figures, &c., exquisitely moulded

Fig. 64. Basin. Capo di Monte. (Coll. Marryat.)

in high relief, constitute its peculiar beauty and excellence.* A basin (Fig. 64.) or ewer,† for example, is formed of a variety of native sea shells grouped together, interlaced with branches of coral, and ornamented with shells of a smaller size, all being moulded and coloured from nature. The later specimens consist, for the most part, of tea-

* In the sale at Strawberry Hill, seventh day, Lot 72, was sold a book, entitled "Description of a Table-service of China, painted after the Antique, by order of the King of the Two

Sicilies. 4to., with plates." This rare work the writer has been unable to trace.

† See coloured plate for the ewer belonging to the basin, Fig. 64.

Ewer - Capo di Monte.

services and small pieces of the finest quality, and of exquisite design and execution. The salt-cellar (Fig. 65,) is a specimen of the taste shown in this manufacture.

Fig. 65. Salt Cellar. Capo di Monte. (Coll. Marryat.)

The Capo di Monte tea and coffee services are perhaps the most beautiful description of Porcelain which has ever been manufactured in Europe, both as regards the transparency and thinness of the paste, (equal to Oriental egg-shell,) the elegant form of the pieces, and the gracefully twisted serpent handles; but more especially the delicate modelling of the ornamental groups of classical and mythological subjects laid on the surface in high relief. These groups being painted and gilt, form a pleasing contrast with the ground, which is left plain. This rare Porcelain is found but in few collections; the late Lady Blessington had of it two services of cups and saucers, which fetched the very high prices of eighteen guineas a pair, at the late sale of her effects at Gore House. The cream-ewer sold for 26 guineas, and a smaller one for 20*l*.

These high prices set to work the ingenuity of China fabricators, to produce specimens which might be sold for the genuine ware, and a few sets were sent from Italy to try the market. Some were at first purchased at high prices, by persons who had not an opportunity of comparing it, or who perhaps were not acquainted with the genuine specimens. But its inferiority is very apparent, the paste is coarse and thick, the form of the cup is very ordinary, and there is nothing resembling the real but the ornaments, which are skilfully imitated, so much so as to lead to a presumption, that the parties had by some means obtained possession of the original moulds. The colouring as well as the gilding of these groups is, notwithstanding, very indifferently executed.

The best collection existing, is that in the Royal Palace at Portici, of which Lady Blessington, in her "*Idler in Italy*," gives the following graphic description :—

"One of the saloons at Portici particularly attracted our attention. The ceiling and walls were covered with panels of the most beautiful China, of the ancient and celebrated manufactory of Capo di Monte, of which specimens are now become so rare. The panels have landscapes and groups finely painted, and are bordered with wreaths of flowers the size of nature, of the richest and most varied dyes, in alto-relievo, among which birds of the gayest plumage, squirrels, and monkeys, all of china, are mingled. The chandeliers and frames of the mirrors are also of porcelain, and the effect is singularly beautiful. The floor was formerly covered in a similar style to the panels in the walls, but the King, when obliged to fly from Naples, intended, it is said, to remove the decorations from this

chamber, and had only detached those of the floor when he was compelled to depart."

The mark is N., or *n.* under a crown.

SPAIN (EL BUEN RETIRO).

This manufactory was established by Charles III., near Madrid, soon after his accession to the Spanish throne in 1759 ; and as he brought with him, from his late kingdom of Naples, workmen and models, the porcelain bears a great resemblance to that of Capo di Monte.

Swinburne, who visited Spain in 1775, speaking of the Palace of El Buen Retiro, in the gardens of which the porcelain manufactory was situated, says,—“The Court of Spain resided during a part of the year at a sort of country house, situated on an eminence at the opposite extremity of the town, called by them Buen Retiro. Philip V. was highly partial to it, and made it his sole residence after the destruction of the ancient Palace by fire. Ferdinand VI. had no other ; and Charles III. passed the first years of his reign in it, greatly against the inclination of Queen Amelia of Saxony, who was continually drawing vexatious comparisons between the magnificent horizon about Naples, which she had just left, and the naked and confined prospect of this residence.” He remarks upon the amiable character of Charles, his patronage of the fine arts, and his passion for sporting, observing that “there are but three days in the whole year he does not spend in going out shooting. No storm, heat, cold, or wet can keep him at home.”

Bourgoanne, who visited Spain in 1777, in the reign of Charles IV., makes particular mention of the porcelain manufactory at El Buen Retiro. He writes that—"In the gardens of Buen Retiro the monarch has established a China manufactory, which strangers have not hitherto been permitted to examine. It is undoubtedly intended that experiments shall be secretly made, and the manufacture brought to some perfection before it be exposed to the eyes of the curious. Its productions are to be seen nowhere except in the palace of the sovereign, or in some Italian Courts, to which they have been sent as presents. Charles III. rendered then due homage to our French manufactories, when he excepted the Court of Versailles from his distribution, notwithstanding the latter regularly forwarded some of the finest works of our Sèvres manufactory to the Princess of Asturias. Louis XV. established this custom on account of his granddaughter, and his successor did not discontinue the practice."

The same secrecy as to showing the manufacture, and distrust of strangers, seem to have continued to a still later period. The Rev. James Townsend, who visited Madrid in 1785, writes,—“I tried to obtain admission to the china manufacture, which is likewise administered on the King’s account, but his Majesty’s injunctions are so severe, that I could neither get introduced to see it, or meet with any one who had ever been able to procure that favour for himself. I was the less mortified upon this occasion, because, from the specimens which I have seen both in the Palace at Madrid and in the provinces, it resembles the manufacture of Sèvres, which I had formerly visited in a tour through France.”

Don Antonio Ponz, in his "*Viage de España*," notices this establishment in 1793 ; and Laborde, as recently as 1808, in his "*View of Spain*," says,—“ No China is made except at Alcora and Madrid, the former very common and inconsiderable as to quantity. The china manufactured at Madrid is beautiful, and without exaggeration may be considered as equalling that of Sèvres. It is a Royal Manufactory, but it is impossible to give any description of its state, because admission to the interior of the manufactory is strictly prohibited.”

During the events so disastrous to Spain, which occurred in the early part of the present century, the establishment and everything connected with it was destroyed.

Southey states, that, “ On the invasion of the Peninsula by the troops of Napoleon in 1808, Madrid was taken possession of by Murat. Buen Retiro was occupied by 25,000 men on that memorable massacre. King Joseph was subsequently compelled to evacuate the town upon the news of the battle of Baylen. In the following December, Napoleon entered Madrid in person to re-establish the royal fugitive on his precarious throne, when an attack was commenced on the Buen Retiro, which had been fortified with some care, and a breach being made in the walls, the place was carried, but not till after one thousand Spaniards had fallen in defending it.”

Mr. Ford, speaking of subsequent events, says,—“ Near this quarter was La China, or the Royal Porcelain Manufactory, that was destroyed by the French, and made by them into a fortification, which surrendered August 14th, 1812, to the Duke. It was blown up October 30th by Lord Hill, when the misconduct of Ballasteros compelled him to

evacuate Madrid. Now La China is one of the standing Spanish and Afrancesado calumnies against us, as it is stated that we, the English, destroyed this manufactory from commercial jealousy, because it was a rival to our potteries."

The real plain truth is this: "The French broke the 'Ollas,' and converted this Sèvres of Madrid into a Bastille, which (not the pipkins) was destroyed by the English, who now so far from dreading any Spanish competition, have actually introduced their system of pottery, and accordingly very fair china is now made at Madrid and Seville by English workmen. Ferdinand VII., on his restoration, re-created La China, removing the workshops and warehouses to La Mancha, once a villa of the Alva family in the Manzanares."

M. Sureda, the ancient director, upon the destruction of the manufactory in 1812, established another in 1827 at Moncloa, near Madrid.

That this porcelain was celebrated for its quality is evident, from a published letter addressed from Madrid by M. Proust to M. Vauquelin, in which mention is made of a beautiful kind of porcelain, produced in that city, and which is described to be of a texture even harder than the porcelain of France.

This ware, as before remarked, is very similar in character to that of Capo de Monte, and is highly embossed with various patterns which are finely moulded in high relief. It consists of ornamental as well as useful articles. It is very much esteemed, and has become very rare.

The mark is a fleur-de-lis, or C. in cypher.

PORTUGAL.

Vista Alegre, near Oporto, has a manufactory of hard porcelain, carried on by Senhor Pinto-Basto.

The mark is V. A. under a crown.

As long as the manufacture of porcelain in Europe continued to be a royal privilege, and supported by funds from the government, the expense of production was not regarded, the price obtained being in proportion. The charge for a first-rate service of Sèvres is stated in some old accounts to have been 30,000 livres; one made at Chelsea is said by Horace Walpole to have cost 1200*l.*, and the price of the Dresden ware was equally high. The use of porcelain at that period was considered as a mark of nobility or great wealth, there being no gradation between it and common pottery. When the manufacture got into private hands, an inferior and cheaper ware was made for general use. In consequence of this, the superior and high-priced qualities were no longer required; and porcelain ceased to adorn the tables of the rich. Silver and gold plate was substituted as the distinguishing mark of rank and station; and now even the supremacy of these glittering materials is threatened by the facility of imitation which the electrotype process affords.

APPENDIX.

Glossary of Terms

USED IN THE DESCRIPTION OF POTTERY AND PORCELAIN.

Where the Foreign synonyme is almost the same as the English word, it is omitted.

ADOBE, *Sp.*—Sun-dried bricks, introduced into Spain by its African conquerors, and found at the present time, under the same name, in Mexico and other parts of the New World. The ancient temples of Peru were built of bricks sun-dried and hardened by pressure. Pietro della Valle compares the sun-dried bricks of Babylon with the Spanish *tappia*,* or mud walls, which were known in the time of Pliny, who thus mentions their general adoption.† In warm, dry climates, these bricks, made by simple compression, are very durable. The Egyptian brick was sun-dried. Straw, or some fibrous substance, was generally worked up with the clay to assist the cohesion, as we learn from the complaint of the Israelites in the fifth chapter of Exodus; and

* Tappies, or Tapia (Arabo-Spanish), “mud wall,”—the case of boards or wattles which served to support the earth in making the wall. The word is Arabic—Cob; whence the Spanish, Adobe—sun-burnt bricks. The use of these wooden cases was introduced by the Moors.—See “*Quarterly Review*,” April,

1837, “Cob-Walls,” by Richard Ford, Esq.

† Quid? non in Africa Hispaniaque ex terra parietes, quos appellant Formaceos, quoniam in forma circumdati utrinque duabus tabulis interjiciuntur verius, quam construuntur, ævis durant, incorrupti imbribus, ventis, ignibus, omnique cemento firmiores?—*Plin.*, lib. xxxv., chap. xiv.

the modern Egyptians almost always introduce straw in their bricks to this day. Pocock describes a pyramid on the plains near the Nile, which is built of sun-dried bricks. He found some of these bricks $13\frac{1}{2}$ inches long, $6\frac{1}{2}$ broad, and $4\frac{3}{4}$ thick,

Fig. 66. Brickmakers. From the paintings at Thebes.

chopped straw having been mixed up with the clay. In the catacombs, the Theban brickmaker's occupation is represented. A painting upon the wall exhibits slaves, in one part employed in procuring water, inmixing, tempering, and carrying the clay, or in turning the bricks out of the mould, and arranging them in order on the ground to be dried

by the sun; whilst, in another part (Fig. 66), one man is carrying the dried bricks, by means of the yoke, to the spot where they are to be used in building; and another is returning, after carrying the bricks.*

A L'AIR, *Fr.*—This term is applied to articles through which the air passes, as in reticulated and basket-work patterns.

ALCARAZZA, *Sp.*—From Al-Karazah, the Spanish-Moresco term for those vessels of porous texture used for cooling water, which M. Brongniart classes under the term of *hydro-cérames*. The *alcarazza* (Fig. 67) is called in Portugal *alcaradza*. The *bucaro*, made in Estremadura, is red, and less porous than the *alcarazza*.† These vessels have been made from the most remote period, in all warm climates, in Spain, Egypt, and Asia. The

* Wilkinson's *Manners and Customs of the Egyptians*, vol. ii., p. 99. The figures in Fig. 66 are taken from a large woodcut representing foreign captives employed in making bricks at Thebes.

† Spain has been ever celebrated for its manufacture of *Hydrocérames* or water-coolers. "The ancient Qooleh of the Arabs

is identical with the modern Alcarazzas of Spain. They were made of various shapes, many and especially in Valencia and Andalusia being of the unchanged identical form of those similar clay drinking vessels discovered at Pompeii. They are the precise 'Trulla.' Martial, iv. 46, xiv. 106, speaks both of the colour and the materials of those

water-coolers of Egypt (Fig. 68), called *bardach*, are now made at Khennéh, in Upper Egypt, in large numbers; and are so

Fig. 67. Alcarazza. (Coll. Auldjo.)

Fig. 68. Water Cooler. Egypt. (British Museum.)

cheap, that one is seldom used a second time. They are very thin, and are perfumed by placing a piece of gum mastich upon a lighted coal, and inverting the vessel over it.* They have not varied in form from the ancient type.† Water-coolers are made in Persia, at Cora, according to Chardin, who was in that city in 1672. They are white, and are first moistened with rose-

made at Saguntum, where they are still prepared in great quantities; they are not unlike the ancient Choohehs of Egypt, which are made of the same material, and for the same purposes, and represent the ancient Canobic *στατικά* (Statika). They were seldom destined to be placed on the table, as their bottoms being pointed and conical, they could not stand upright. This singular form was given to the ‘*vasa fictilia*,’ or cups used at the sacrifices of Vesta, which would have been defiled had they touched the

ground. The Alcarazzas are now made in large quantities at Andujar, in Andalusia.” —*Hand-Book of Spain*.

* Athenæus mentions that vases were made at Coptos perfumed with myrrh, mastick (Schinus, *Gr.*; Pistacia Lentiscus), and other aromatic plants, which deprived the wine of its intoxicating property. These substances must have been introduced after the baking of the vessel.

† A great portion of the population of modern Egypt is engaged in making pottery,

water, and afterwards suspended enveloped in wet cloths. These coolers can be used only five or six times, as the pores are soon stopped up.* The ancients were well acquainted with the process of producing cold by the evaporation of water. We find that the soldiers of the army of Antiochus cooled water in vessels of clay, which they put during the night upon terraces, where children were employed to keep them moist; thence it was poured into large amphoræ covered over with straw, which kept it fresh. In the time of Galen, vessels of earth filled with water were suspended in the windows, in order that the current of air might render it cool.† These vessels are not of use in the temperate climates of Europe, their efficacy depending upon a high degree of temperature, and a dry atmosphere.

AMPHORA, *Lat.*, from ἀμφι, *on both sides*, and φέρω, *to carry*.—A

Fig. 69. Amphora.

vessel which derived its name from its being made with a handle on each side of the neck, whence it was also called *diota*, that is, a vessel with two ears. Amphoræ were used for the keeping of corn, oil, grapes, and other food, but more especially for the preservation of wine. They were made of earthenware, and, in later times, occasionally of glass. When filled with wine, the mouths were stopped with wood or earth, which was smeared with pitch or clay. On the outside, the title of the wine was painted, and the date indicated by the name of the consuls of the year. The amphoræ were then plunged into sand, or supported by a frame, and were usually

placed in the upper part of the house.

which is transported down the Nile in a curious manner. A quantity of jars are placed perpendicularly, and lashed with the fibre of date to parallel poles, forming a triangular raft, upon which the conductor

is seated, and floats down the Nile, retailing his cargo as he goes.

* Chardin, *Voyage en Perse*, t. i., p. 202.

† Brongniart, t. i., p. 540.

ARABESQUE, *Fr.*—After the Arabian manner. A species of decoration so called because it was practised by the conquerors of Spain—Arabs, Moors, or Saracens, as they were indifferently termed by their Christian neighbours. The dogmas of the Mahomedan code, forbidding the representation of animals, in order to avoid even the semblance of idolatry, they employed plants and trees, with stalks, tendrils, foliage, flowers, and fruit, producing an endless variety of forms and combinations. Hence all fanciful decorations of natural objects used to form the continuous ornament of a flat surface, came to be called arabesques, though differing so widely from the Arabian compositions as to be filled with representations of animals of every variety, and with fantastic combinations of plants and animals almost equally contrary to nature. The ancients excelled in this species of decoration, as we see in many of the Greek vases, in the edifices of Herculaneum and Pompeii, in the ruins of the baths of Titus, and in Adrian's villa at Tivoli. The most celebrated arabesques of modern times are those with which Raphael ornamented the "Loggia" of the Vatican, and they are often gracefully introduced in the decoration of the Majolica pottery. (See coloured plate, "Pilgrim's Bottle.")

AVANTURINE.—A micaceous quartz, composed of shining particles. The most common colour of the base is brown or reddish brown, enclosing spangles of a gold colour. It is imitated by the Japanese in lacquer ware, with which their porcelain is often covered.

AZULEJO, *Sp.*—Arabic, *Zulaj*, *Zuleiek*, a varnished tile.—Enamelled tiles, of Spanish-Moresco manufacture, with which the Alhambra, the Alcazar at Seville, and other Moorish buildings are profusely decorated. During the thirteenth and fourteenth centuries, Granada was the favourite place of residence of the Moslem monarchs, who spared no pains or expense to adorn this beautiful city. The fortress and palace of the Alhambra rose in the midst of it, and its towers were adorned with the most exquisite architecture, and its courts paved with tiles or

azulejos of the greatest beauty. This building was left to ruin and dilapidation after the expulsion of the Moors by Ferdinand and Isabella, and received afterwards still greater injuries from the Spaniards of modern times, as well as from the French, during their late occupation of the Peninsula.

Swinburne, in 1775, describes the blue and yellow tiles, which covered the walls to the height of five feet from the ground, as well as the large painted and glazed tiles of the roof, some of which still remained. Owen Jones states his opinion that the pavement of the whole of the courts (which is now of stone and various other materials) originally consisted of these tiles, which the Spaniards ruthlessly destroyed. He further says, that the pattern appears to have been impressed in the clay by moulds, and the colours run in, in a liquid state, between the lines.* The colours employed were, in most cases, primitive ones. (See coloured plate, "Azulejo.") Besides the Alhambra, the Cuarto Real, a royal Moorish villa in Granada, contains white tiles covered with the most elaborate designs in scroll-like foliage in gold. These form a band beneath the springing of the roof, and are about $5\frac{1}{2}$ inches square. George Stuart Nicholson, Esq., in a recent visit to Granada, succeeded, after great difficulty, in obtaining the permission of the authorities to make a hasty tracing of one of these tiles. He describes it "as one of a row under the roof of a vestibule in the Cuarto Real." The form he cannot determine, although he believes it to be square, the top being hidden by the bracket-pendants of the roof. The pattern is gold of a greenish tint; and, as far as he could judge, in the dim light gained from the few windows not blocked up, he imagined the whole to be beneath the glaze. The design, as shown by the woodcut (Fig. 70), which we give from the drawing which he made from the above-mentioned tracing, is certainly of the most elaborately beautiful character. In the Alcazar of Seville,† specimens of Azulejos,

* The Moorish tiles are generally painted, the Catholic stamped.

† "Seville is very rich in this Moorish decoration. Azul and Azulejo are both

both Moorish and Catholic, are to be seen. Toledo also contains many vestiges of tiles of the Catholic period.*

Mr. Ford† procured a complete set of Azulejos, chiefly from the Alhambra, while portions of the Moorish saloons of state

Fig. 70. Azulejo.

were being barbarously modernised by the governor, La Serna, in order to convert them into magazines, in which to deposit the food for his galley slaves. They are of various degrees of quality, both as to the material and the painting. The following are descriptions of some of these specimens:—

A Tile: Moorish, very fine and most ancient; surface plain,

derived from the Arabic, as are most of the names of colours in Spanish. The use of the Azulejo is very ancient and oriental. The sapphire and blue were always the favourite tints (Exodus, xxiv. 10; Isaiah, liv. 11). The best specimens are the dados in the Patio of this Alcazar. Some are Moorish, others of the time of Don Pedro; next comes the Chapel (1504), and then the most curious portal of Las Monjas de Sa. Paula; and the summer-house in the

Alcazar garden (1546). Those at St. Augustin were designed in 1611, when yellows were all the fashion, and monks and sacred subjects prevalent.”—*Hand-Book of Spain*, p. 37.

* The tiles of the Christian period are those manufactured by the Spaniards after the expulsion of the Moors, from whom they learnt the art.

† *Hand-Book of Spain, passim*, throughout this article.

painted and enamelled, with the arms and motto of the kings of Granada,—“There is no conqueror but God.” The date of its manufacture appears to be about 1300. This tile appears, by another specimen, to have been copied in a very inferior style in 1400.

A Tile: Moorish, fine quality; pattern a star, to imitate inlaid work. This also appears to have been copied, in a stamped and inferior style, at a later date.

A Tile: Moorish, forming part of the panelling of a dado of a wall, inlaid, fine, and as early as 1300. This has also been copied, in a stamped and inferior style.

A Tile of Spanish manufacture, from the Alcazar of Toledo, previously to the time of Charles V., about 1490. The pattern is stamped; colours white and yellow.

A Tile of the same class, from Toledo, with the arms of Castile and Leon, of the period of Charles V., about 1525. The pattern is stamped.

In the Mayor's Chapel, at Bristol, there exists a pavement of tiles of Spanish manufacture (*Azulejos*), which were probably imported for this special purpose by some one of the numerous Bristol merchants who had great traffic with Seville in bottles. They are engraved in “*Lyson's Antiquities of Gloucestershire.*”

BASE. *PIED, Fr.*—The bottom or solid support of a vessel, which is either simple, or formed of various ornamental shapes, or consists of feet, and thence called a tripod (Fig. 11) base.

BASIN. *BACINO, Ital.*—A cup or bowl used to hold water for washing the hands, and other purposes; that used for broth (*bouillon*), with cover, handles, and saucer, is called “*Ecuelle.*”

BEAKER, *BECHER, Ger., BEHER, Dutch, BOCAL, Fr.*—*Ménage* derives the Italian *Bicchieri* from the Greek *βικος*, “*vas sive urna habens ansas*” (*Hesych.*). “A beaked cup.”—*Skinner*. “A cup that has a spout.”—*Thomson's Dictionary*. In the *Langue Romane*, “*Bec*” signifies a drink.

“Did they coin * * *, bowls, and flagons
 Int’ officers of horse and dragoons?
 And into pikes and musqueteers
 Stamp beakers, cups, and porringers?”

Hudibras, p. i, c. ii.

“He lives, and o’er his brimming beaker boasts.”

Cowper’s Task, b. vi.

From the above, it is clear that the Beaker is a vessel having a handle, and a spout or beak, and not having a cover as a tankard. It corresponds, therefore, with the publicans’ common pewter pot in general use. The Chinese beaker, so called (Fig. 48), has no resemblance in shape to the above, being without beak or handle. It probably owes its name to some local term with which we are not acquainted.

BÉNITIER, *Fr.*—A small vessel (the lip of which is generally in the form of a shell), for holding holy water; often made of enamelled pottery. (Fig. 9.)

BISCUIT.—This term is applied to hard porcelain before it is glazed, and when it is without gloss (*matte*).

BODY. **BAUCH**, *Ger.*—That part of a vase, bottle or jug, which may be said to correspond with the body in the human figure. Its shape is either simple, or a combination of two (*biforme*) or more forms. The French term it *panse*. They also use the word *pourtour*, to indicate the body or area of a vase or dish.

BÖTTCHER WARE.—A fine red stoneware which was made by a chemist of that name, at Dresden, and which led to the discovery of porcelain in Europe. (See page 77.)

BOTTLE. **BOUTEILLE**, *Fr.*—A vessel used to contain liquids, with a long neck and narrow mouth, in the form of the ancient leathern bottles, and mostly spheroidal (Fig. 71). When it is flattened at the sides it is termed a pilgrim’s bottle (*bouteille de voyage, bidon*). (Fig. 13). The horizontal handles and perforated base, which we find on such bottles, are for a cord or strap to be passed through, for the convenience of carriage. (See coloured plate, “Pilgrim’s Bottle.”) These bottles were of very early use. Many

have been found in the Theban tombs (Fig. 72). The gourd-shaped Oriental bottle (Fig. 54) finds its prototype in South American

Fig. 71. Bottle, Persian Fayence. (Coll. Marryat.)

Fig. 72. Pilgrim's Bottle. Egypt. (British Museum.)

pottery. The double or yoked bottle (*bijugué*) is found in Egypt (Fig. 73), and again in Chili (Fig. 74), and Peru (Fig. 101).

Fig. 73. Twin-joined Bottle. Egypt. (British Museum.)

Fig. 74. Double Bottle. Chili. (British Museum.)

BOWL. BOL, JATTE, *Fr.* SCHALE, *Ger.*—Hemispherical vessels, wider than they are deep, and larger than the cup, which is deeper than it is wide. The *jatte* is larger than the *bol*.

BOX. DOSE, *Ger.*—A snuff-box, or, when of larger size, called a Casket; always with a cover. The *Dose* (*Ger.*) is flat. The *Büchse* (*Ger.*) is high.

BRICKS. **BRIQUE**, *Fr.* **BACKSTEIN**, *Ger.*—The simplest form of pottery made in a mould. They are either sun-dried (See “Adobe”) or burnt in the kiln. The building of Babel attests the antiquity of brick-making. The Babylonians used both kinds of bricks, and the cuneiform characters with which many of them are inscribed, are subjects for interesting, though hitherto unsuccessful research. The Greeks employed bricks to a great extent. The walls of Athens were of brick, so was the house of Cræsus, and the celebrated tomb of Mausolus, the seventh wonder of the world, though ornamented with such costly decorations in marble as to call forth the indignant exclamation of the philosopher, was built of brick. Augustus is said to have found Rome of brick, but to have left it of marble, yet brick was still employed in many of the most sumptuous edifices,—the Pantheon, the Temple of Peace, the *Thermæ*, &c. Every Roman brickmaker had his peculiar mark, which he was enjoined by law to affix to his work, such as the figure of a god, a plant, or an animal, encircled by his own name; often with the name of the place, of the consuls, or of the owner of the kiln or the brickfield.*

BUCAROS.—Vessels of Japan stoneware (red and brown), so called by the Portuguese, who first introduced this pottery into Europe. The same ware was afterwards made by Böttcher at Dresden, and by the Elers at Bradford.

BURNT IN.—A term used to distinguish the painted from the enamelled porcelain, the colours of the former being burnt in with the glaze; whereas, in the latter, the colours are laid on after glazing.

CAMAIËU, *Fr.*—A surface of one uniform colour, burnt in at the first baking, such as the lapis lazuli blue of fine Oriental porcelain.

CAN. **KANNE**, *Ger.* **CANETTE**, *Fr.*—Of metal or earthenware, of cylindrical form. (Fig. 35.) The Scotch term for a chimney-pot.

CANDLESTICK. **BOUGEOIR**, *Fr.*—These were anciently made solely of pottery. A specimen of the rare Faïence of Henry II. is given

* Seroux d'Agincourt. *Revue des Fragmens*, p. 32.

(Fig. 28), and a curious one of old English manufacture (Fig. 44). The porcelain chandeliers made at Dresden are extremely beautiful.

CANISTER. BÜCHSE, *Ger.*—A box used for holding tea, introduced from China.

CELADON.—“Couleur entre le bleu et le verd. Par le caprice des Dames de la Cour cette couleur a été ainsi appelée de Céladon, personnage du Roman de l’Astrée.—*Ménage*.

The term was originally applied to the soft sea-green colour upon pieces of old Oriental porcelain, which command a very high price. The colour is put on while the clay is yet moist, and burnt in at the first baking (*le grand feu*), which process gives a peculiar softness to the colour. (See page 111.) This term has, however, since been applied in France to all porcelain, of whatever colour thus manufactured.*

CHINA. PORCELAINE, *Fr.* PORZELLAN, *Ger.*—Is formed of paste which is translucent, whereas the paste of pottery is always opaque.

COFFEE-POT. CAFETIÈRE, *Fr.*—A vessel used for coffee, generally with a long spout (*gargoulette*). (Fig. 61.)

COLOGNE WARE. GRÈS-CÉRAMÉ, *Fr.*—Stoneware of very singular forms and designs, made on the Rhine and in Flanders, and which was imported from Cologne in the sixteenth century. (Figs. 35 to 42.) In one of the Lansdowne MSS. mention is made, that in the year 1581, “the potts made at Cullein, called drinking stone potts,” were first imported into England by Garret Tynes, of Aken, or Acon, (Aix-la-Chapelle) who had previously supplied all the Low Countries.

COLOUR. The fracture, not the surface, determines the colour of the paste of common pottery, which, according to the material employed, is either dirty white, yellowish, red, brownish, or ashy grey colour, increasing in darkness up to black. In the fine stoneware of Wedgwood the paste is artificially coloured

* See Catalogue du Musée Céramique (page 277), where above twenty varieties of colour are enumerated.

throughout by the mixture of a metallic oxide. In porcelain the paste is, or should be, nearly white and translucent, and the colours are laid over it. As regards the external colouring, the fine blue upon the old Nankin Porcelain, the ruby upon the egg-shell plates as well as the soft sea-green, the verdigris, and the imperial citron yellow, constitute the choicest specimens of Oriental colours. The best European colours are the ruby found upon the old Majolica of Pesaro, the Bleu de Roi, Turquoise, and Rose du Barri upon that of Sèvres, the claret of Chelsea, and the blue of Derby and Worcester.

COLOURS. These are all prepared from metallic oxides, ground down with fluxes or fusible glasses. When painted, the porcelain is placed on the enamel kiln (*moufle*), when the fluxed colours melt and fasten to the glazed surface, forming coloured glasses. (See "Kiln.")

Blues are made from cobalt, varied by the addition of the oxides of tin and zinc.

Green—Oxides of copper. Fine greens from protoxide of chrome.

Red—Nitrate of iron, chromate of lead, and muriate of manganese.

Pink—Subchromate of tin.

Rose Colour—Gold and tin (precipitate of cassius) with a little silver.

Brown—Chromate of iron or antimony, lead and manganese.

Orange—Antimony and tin.

Yellow—Antimony, tin and lead, and chromate of lead.

Black—Oxide of platinum or iron, cobalt, nickel and antimony.

White—Arsenic and tin.

Gold is applied to china in the state of amalgam, ground fine in turpentine, with a metallic flux, and afterwards burnished with agates.

COMPOTIER, Fr.—A shallow dish in which dried fruits are served up at table. (Fig. 16.)

CONES, SEPULCHRAL.—Small Egyptian conical vessels, in which are found the mummies of birds and other animals. (Fig. 75.)

Fig. 75. Mommy Cone. (British Museum.)

CONJURING CUPS, TASSES À SURPRISE HYDRAULIQUE, *Fr.*—See page 112.

COVER. COUVERCLE, *Fr.*—The portion which serves to cover any vessel, &c., and is either flat or dome-shaped, conical, &c., with or without a knob (*bouton*) at the top.

CRACKLE. CRAQUELÉE, *Fr.* KRACK-PORZELLAN, *Ger.*—The name given to those pieces of Oriental manufacture, in which the glaze appears cracked all over into small fissures, occasioned, in the opinion of M. Brongniart, either by its being suddenly cooled, or by the unequal expansion of the glaze and the paste (*biscuit*). Dr. Klemm, however, states that though the glazing seems at first sight to have cracked, and has quite the appearance of stoneware cracked or marked by long use, on closer observation the surface is found to be perfectly smooth, and the vein-like numberless cracks are under the glazing, and in the material itself. When these cracks (*trézalures* or *tressaillures*) occur in small regular figures, the china is most esteemed and sold at a high price. The French call it *Porcelaine truitée*. It is also called “Snake Porcelain,” and, by the Chinese,

Tsoui-ki. It is said that the Chinese do not know now how to produce this crackle, and none is now imported with this peculiarity. The blackish colour of the cracks appears to have been applied after the baking.

CRAZE.—A technical term to denote the cracking of the glaze, owing either to its imperfect fusion in the kiln, or to the ware being withdrawn from the kiln before it is properly cooled, when the glaze cracks at the sudden variation of temperature.

CROCK, CROCKERY. CROCCA, *Ang. Saxon*, KRUG, *Ger.*, KRUICK, *Dutch*. Of uncertain etymology: perhaps so called from its brittleness or liability to crack. A vessel made of clay, and dried by heat.

“Like foolish flies about a honey-crock.”

Fairie Queen, lxx., c. ii.

“As she was hurrying him away, his spurs take hold of her petticoat, his whip throws down a cabinet of china. He cries, What! are your *crocks* rotten?”—*Tatler*, No. 37.

“As he began to twist and sprawl,
The loosen'd stones break from the wall:
Down drops the rake upon the spot,
And after him an earthen pot.
Reeling, he rose, and gazed around,
And saw the *crock* lie on the ground.”

SOMERVILLE.—“*The Happy Disappointment*.”

The word *crock* is still in common use in Kent and Sussex to denote a vessel of earthenware.

CROCKERY. FAÏENCE FINE, *Fr.*—Fine earthenware, as Queen's ware, &c., first made in Staffordshire about 1760.

CROUCH WARE. A kind of pottery made at Burslem in 1740, in moulds of brass or metal (Figs. 32 and 33). It is also called “salt glaze ware.”

CRUET. BURETTE, *Fr.*—Cruets or Crewetts, small vessels of glass or metal, to contain the wine and water intended for consecration at the altar. The bodies should be made of crystal, glass, or some other transparent substance, to enable the celebrant to

distinguish between the wine and water : and this is positively ordered by the existing Roman Catholic rubric, although few crewetts are made in the present time in accordance with it. In the old English inventories they are generally described as of silver. In Dom Filibien's *Description de l'abbaye de St. Denys*, Plate III. of the Treasure, he has figured a pair of crewetts which formerly belonged to the Abbè Suger ; they are of crystal, mounted in silver, gilt, and set with precious stones.*

“Deux enfans de Chœur en tuniques portent chacun une grande burette d' argent de la mesure d'un pinte où sort l' eau et le vin, ces *grandes burettes* sont du temps qu' on communioit sous les deux espèces.”†

They have sometimes the initials A (aqua), and V (vinum), introduced when made of metal. Much larger vessels were used when the communion was received under both kinds. (See “Flagon.”) A basin was sometimes added, with a separate cruet for the celebrant to wash his hands. The term is now applied to the common domestic vessels used at table.

CUP. TASSE, *Fr.* TAZZA, *Ital.* NAPP, *Ger.*—A small hemispherical vessel, more or less flat, used for drinking. Those for hot liquids have handles attached. The Chinese have a double cup, without handles, the exterior one serving the purpose of protecting the fingers. (See page 117.) The Chalice (*kelch*, *Ger.*) and the classical Italian Tazza have both stem and base.

CUP, TEA, COFFEE.—The forms of these are various, and are described in the “*Description du Musée Céramique*” as cylindrique, hémisphérique, calice, campaniforme, turbiniiforme, oviforme, semi-ove, ovoïde, semi-ovoïde, cylindro-ovoïde, turbino-cylindrique, quadrangulaire, polygone, &c. Sometimes without a handle, sometimes with one or two.

CUP, DRINKING.—Drinking cups have been made in every variety of form, those of the civilised nations of antiquity bearing much resemblance with the ruder designs of the New World. From

* Pugin's Ecclesiastical Ornaments.

† St. Galien de Tours.

Chili, we have a drinking vessel in the form of a fish (Fig. 76), and it is interesting to compare a Peruvian drinking cup in the

Fig. 76. Drinking Vessel. Fish. Chili. (Coll. Marryat.)

form of a human head, used by the Incas (Fig. 77) with a Greek vessel (Fig. 78) of similar design. Perhaps one of the most singular forms of a drinking vessel that has been suggested is

Fig. 77. Drinking Cup. Peru. (Coll. Beckford.)

that of the human leg, of which a figure is given (Fig. 79) from one in the British Museum, which was found at Vulci, and

similar specimens exist in the collections of Italy. One at the Museo Casuccini at Chiusi, is in the shape of a leg, kneeling, with a human face at the upper part.

Fig. 78. Drinking Cup. Greek.
(Coll. Museo Borbonico.)

Fig. 79. Drinking Cup. Vulci.
(British Museum).

A similar form is found in old Swiss pottery, and puzzled collectors until it was explained that Marshal de Bassompierre, when about to return from his embassy to Switzerland,* had called his friends together that he might drink their health in a parting cup, and finding the usual cups too small for the purpose, he took off one of his military boots, filled it with wine, and drained it to the bottom, before he parted from the company. In the Musée Céramique there is an earthenware goblet in the form of a military boot, painted in blue, and ornamented with arabesques. This form is also to be found in glass.

The Germans sometimes imitated a helmet to form a drinking cup, but the origin of this is more readily accounted for.

For other curious forms we refer to "Rhyton," and we

* He was sent in 1625.

also give a figure of one of those singular drinking cups painted with eyes, which are common in Sicily, and are found more plentifully at Vulci than in any other site (Fig. 80*) in

Fig. 80. Cylix. Vulci. (From Brongniart.)

Etruria. The meaning of these eyes has not yet been satisfactorily determined. There is some plausibility in the opinion that these eyes were charms against the evil eye, in which the ancients believed as strongly as the modern inhabitants of southern Europe.

DELFT WARE. FAÏENCE HOLLANDOISE, *Fr.*—Fine earthenware painted and glazed, so called from the town of Delft, where it was first made.

DISH. PLAT, *Fr.*—A broad wide vessel in which food is served up to table. The small Greek dish is called a Patina. The German *Schale* mostly denotes a dish without rim (Fig. 53); *Schüssel* (Ger.), always with a broad rim. (Figs. 1, 18, 19, 47.)

EARS. OREILLES, *Fr.*—Small protuberances upon a vessel, serving the purpose of handles. (Fig. 43.)

EGG-SHELL CHINA.—A very thin and transparent description of porcelain made in China, somewhat similar in appearance to an egg-shell.

ELIZABETHAN WARE.—A kind of fine earthenware supposed to have been made under the patronage of Queen Elizabeth, and to

* This cup is placed in a foot or support, which is not given here.

have been moulded from the enriched chasings of the silver plate of that period. (Figs. 29, 30, 31.)

ENAMEL. EMAIL, *Fr.* (*en-email*).—An opaque vitrifiable composition used for coating pottery, in which tin forms an essential ingredient. (See “Glaze.”) Enamel colours are placed over the glaze.

EWER. AIGUIÈRE, *Fr.*—A vessel with beak and handle for holding water for washing the hands. Ewers and basins are very frequently ornamented with the same pattern. See coloured plates, “Majolica Ewer” and “Capo di Monte Ewer,” with Basin. (Fig. 64. Also Figs. 7 and 26.)

FAENZA. WARE. MAJOLICA.—So called from the little town of Faenza, near Bologna, which was one of the earliest sites of this peculiar product. The synonymous distinction is nevertheless curious, for Majolica does not appear to have been first manufactured there, nor is it ever contended that its fabric attained greater or earlier celebrity than its neighbours and competitors—Pesaro, Gubbio, or Urbino. The designations of Raffaele and Umbrian ware are more natural and intelligible.

FAIENCE, *Fr.*—Faïence, Fayence, or Fayance,* is the old French term, under which were comprised all descriptions of glazed earthenware, even inclusive of porcelain, and, to a certain extent, continues so,—corresponding in its general use to the English word crockery. The name is commonly supposed to be derived from Faenza; but it may well be doubted whether upon any authority much to be relied upon, since neither historians nor topographers seem to have considered the matter worthy of their attention or examination. Moreri’s opinion can only be guessed at;† while Ménage, after distinctly stating the term to be taken from Faenza, says:—“Il se fait aussi de la Faïance

* “Maty écrit ‘Fajence,’—c’est une faute; il faut ‘Fayence’ par un y grec, ou ‘Faïence,’ comme M. Corneille.”—*Dict. de Trevoux, Paris, 1721, tom. ii.*

† “Quelques auteurs confondent ce bourg

(Fayence) avec Faenza, ville d’Italie, au sujet de la vaisselle qu’on fait dans cette dernière ville.”—*Moreri, Dict. Hist., Paris, 1751.*

en Provence dans la petite ville de Faïance ;” * and then adds, upon the authority of Le Duchat,—“ Mezerai, dans sa Grande Histoire, Paris, 1651, tom. iii., p. 978—prétend que c’est de-là, et non pas de Faïance d’Italie, que cette poterie a pris son nom.” † A reference, however, to the above passage at once shows the danger of a blind quotation. Mezerai is enumerating the fortresses, rapidly reducing by Lesdiguières in his pursuit of the Duke of Savoy in 1592. It is the only mention he makes of the little town, and his words are simply these :—“ Fayence, plus renommée par les vaiselles de terre qui s’y font, que par sa grandeur, ny par son importance.” His testimony, therefore, goes no further than to establish the fact of the early celebrity of the pottery of Fayence. In like manner, Hofmann corroborates its high ceramic reputation, and calls the town by its ancient name ; ‡ but is quite silent as to its rise and origin. On the other hand, the only evidence we have in favour of the higher antiquity of its fictile fame, as well as in support of its claim to originality of title, is that incidentally cited in a work of M. Petit Radel, the librarian of the “ Bibliothèque Mazarine.” § Although simply suggestive and unexamined, it becomes, as opposed to the all but total silence of his more indifferent predecessors, fairly entitled to the attention of the present age. The opportunities they had of determining the point may possibly have escaped us. He says in a note :—“ Parmi les lettres de St. Gregoire (èlu Pape, A.D. 590) on en lit une, dans laquelle ce pape remerciait Etienne, Abbé de Lerins, || pour écuelles et assiettes que cet abbé lui avoit

* Now the chief place of a canton in the district of Draguignan, in the Department of the Var ; between which and the old town of Grasse, it lies nearly equidistant. It is only a few miles from the old castle and now obsolete port of Frèjus (Forum-Julii), and the same from Cannes, where Napoleon landed on his return from Elba. Its pottery is still admired, and in request.

† Ménage, Dict. Etymol., Paris, 1750, tom. i., p. 571.

‡ “ Faventia, *vulgo* Faïence. Urbec : Provinciæ in Gall :—cujus figlina laudantur. Prope amnem Bensonem. 5 leuc : à Grassà in Occ : totidem à Foro-Julio in Bor.”—*Lexicon Universale*, Leyden, 1698.

§ Recherches sur les Bibliothèques Anc. et Mod. par Louis C. F. Petit-Radel. Membre de l’Institut et de la Legion d’Honneur.—Paris, 1819, p. 41.

|| Lerins—two small islands opposite to Cannes, in the Mediterranean :—the Lero

envoyées. Il est donc bien probable que la petite cité de Fayence, dont on lit le nom sur nos cartes entre Grasse et Draguignan, existait avant le Sixième Siècle. Nous avons observé, par nous-mêmes, que les villages de toute cette côte sont encore occupés à ce genre de manufacture; et nous y avons appris que les Génois exercent de temps immémorial ce commerce sur toute la côte d'Espagne et de Portugal . . . On voit assez d'ailleurs les rapports du nom de la petite ville de Fayence avec celui de l'ancienne Faventia, dont Tite-Live et Pline ont parlé."

If there are no records to throw a doubt upon the existence of a manufactory of pottery at Fayence during the sixth century; nor any local evidence to invalidate the statement made to M. Petit-Radel by the present inhabitants of the country, that a trade in the article had been carrying on upon their coast from time immemorial,—the inference is fair enough that the Abbot's present was of crockery. There can be nothing more natural than that an abbot of a monastery so near its site, who was desirous of making a present to his superior, should select for the purpose a product of the neighbourhood in which he lived; nor anything more probable than, if that fabric produced cups and plates, that he should send what was in his day considered a great luxury. As regards Faenza,—if that town produced ornamental pottery at the period (and the abbot was hardly likely to have sent any other), it must not only have been of a very superior quality, since it conferred its name on the pottery of other countries, but as such, must doubtless have become common among the wealthy citizens of Rome; in which case it would have been a poor compliment to send the pope a present of articles he could procure so much better at home. But ornamental pottery, in point of form or colour, does not appear to have been revived in Italy until the tenth century; and

and Planasia of the ancients. Lero—the larger of the two is now called St. Marguerite. Planasia or Lerina bears the

name of St. Honorat, in honour of that saint, who was the founder of the celebrated monastery so long existing there.

Faenza, in particular, is nowhere mentioned as having distinguished itself in “poterie de luxe” before the fourteenth century. The geographical connection between Fayence and the Faventia of the Romans, suggested by M. Petit-Radel is perhaps not less probable. The colony mentioned by Pliny as situated at the foot of the Pyrenees, on the coast of the Mediterranean, in the country of the Gascons (Vascones), and surnamed Faventia (cognomine Faventia), comes too near to the present site of Fayence to be altogether disregarded. It might be useful to trace the origin of a name so frequently given by the Romans to their settlements. Besides Faenza, there is the above district in their colony of Barcino (now Barcelona), and another in Andalusia, which is supposed to have been situated somewhere between Alcala Real and Antequera. The old word Fayence from the Latin “fagus”—a beech tree, has become almost obsolete in France. In Geneva, however, to the present day, beech-wood is still sold in the timber markets as “De la Fayence.”

FAYENCE DE HENRI DEUX.—A hard pottery of peculiar character and design, supposed to have been made in the reign of that monarch, in France, by an Italian artist, probably one of the Della Robbia family. (Figs. 26, 27, 28.)

FICTILE. FICTILIA.—An adjective, meaning “fashioned,” as “Vasa fictilia,” but the plural is now generally used as a substantive to express any vessels made of clay.

FIGURES.—These are single, in groups, or attached as ornaments to a piece, and are of every form and variety. Under this description may be included the Fictile Deities of the Egyptians, Mexican, and other nations, as well as the exquisite productions of the Meissen and other manufactories.

FLAGON, FLAGGON, FLAÇON, *Fr.*—“A two-quart measure,” (Thompson); “of wood,” (Dr. Lye); “of leather,” (Cotgrove). The original form appears to have been that of a wine skin, or flask, such as that of Florence, which is supposed to be derived from a drop of water on the point of falling. Rabelais (b. i., c. 5)

calls a Flaçon “une bouteille à vis;” that is, with a screw or cover over the top. It was probably shorter in the neck, and less spheroidal than the flask.

When the communion was administered under both kinds to the laity, much larger vessels were required than when the priest only received it. The crewet (See “Cruet”), which contained at most two or three wine glasses, was put aside for the flagon which was ordered to be used in the rubric at the Reformation. Either from motives of economy or from bad taste, a vessel in the form of the tankard, only higher, has been substituted for the flagon in most of the communion plate in this country. It is to be hoped, in this age of conformity with the rubric, the flagon will be restored.

FLASK. FLASCHE, *Ger.*—A bottle with a spherical body and narrow neck, but longer than the flagon.

FORMS.—These are very numerous, and are derived from a resemblance to such simple forms as a globe (*sphérique*) (Fig. 31); a

Fig. 81. Cooking Pot. Vellure. (Sir E. Burnes.)

cylinder (*cylindrique*), a disk (*discoïde*), (Fig. 41); an egg (*ovoïde*), (Fig. 56); flowers, such as the lotus, the campanula, lily, tulip,

&c.: these prevail in the ancient Greek pottery. Also from fruits, such as the olive (which form in later products has been so elongated, compressed, blown out and distorted, as to lose all natural grace), the apple (*pomiforme*), the pear (*pyriforme*), (Fig. 85); the gourd, double and triple (Fig. 54). Other forms are derived from a leathern bottle or flask (*lagèníforme*), a spindle (*fusiforme*), a helmet (*forme de casque*), a purse (*bursiforme*), a ring (*annuliforme*), (Fig. 82); a cylinder (*cylindrique*), funnel-

Fig. 82. Annular Vase. Campanian. (From Brongniart.)

shaped (*infundibuliforme*), (Fig. 80). Another form is derived from the shell Turbo (*turbiniforme*), but might more clearly be defined as resembling the stern of a ship. Angular shapes are formed in a mould, such as the cubic, the hexagonal, polygonal, &c. and lastly, the forms of the head (Figs. 77, 78), legs (Fig. 79), and other members of the human figure, of animals, birds, fishes (Fig. 76), reptiles, &c. Two or more vessels are sometimes found joined together in Egyptian and South American specimens. (Figs. 73, 74, 101.) The forms of the latter pottery are extremely bizarre. (Figs. 102, 103, 104, 105.)

FUNEREAL.—This term has been erroneously applied to all pottery found in tombs, even where the utensils have no relation to funereal purposes, but were probably in common use. There have been found, however, in Corsica vessels of earthenware, which may strictly be called “funereal.”

Though the precise period of the fabrication of the funereal

Fig. 83. Half of a Funereal Urn.
Corsica. (From Brongniart.†)

vessels found in Corsica is not ascertained, they must be considered of very ancient date. These vessels, when found entire, at first appear completely closed up, and no trace of joining can be discovered. But it has been ascertained that they are composed of two equal parts, the end of one fitting exactly into the other, and so well closed that the body, or at least the bones which they contain, appear to have been placed within them before they were baked upon the kiln. Diodorus Siculus,* in speaking of the usages of the inhabitants of the Balearic Isles, states that these people were in the habit of beating, with clubs, the bodies of the dead which, when thus rendered flexible, were deposited in vessels of earthenware. This practice of the Corsicans coincides singularly with that of the Coroados Indians, who inhabit a village on the Paraíba river, near Campos, in the Brazils. They use large earthen vessels, called *camucis*, as funereal urns. The bodies of their chiefs, reduced to mummies, are placed in them in a bent posture, decked with their ornaments and arms, and are then deposited at the foot of the large trees of the forest. In a note,‡ we give the whole extract from

* Book v. chap. i.

† Brongniart, tom. i., p. 456.

‡ “Les *Coroados* avaient anciennement la coutume d’enterrer leur chefs d’une manière particulière : la dépouille mortelle de ce chef révééré était renfermée dans un grand vase de terre cuite nommé ‘*Camucis*,’ que l’on enfouissait assez profondément au pied d’un grand arbre ; on en découvre quelquefois aujourd’hui dans les défrichements. Ces momies, revêtues de leurs insignes sont parfaitement intactes, et sont toujours placées dans leur urne funéraire, de manière à conserver l’attitude d’un homme assis sur ses talons, position habituelle du sauvage qui se repose. Voudraient-ils par là faire une allusion

à la mort, cet éternel repos ? C’est ce que le faible développement de leur intelligence ne personne guerre de supposer le peu de place que le corps occupe dans cette position explique plutôt la préférence donnée à cette attitude.”—Tom. i., page 19 ; Paris, 1834.

“*Coroados*.—Suivant l’opinion d’un écrivain très respectable, les sauvages du Brésil appelés ‘*Coroados*,’ seraient les anciens *Guaytokazès*.—Ce nom de ‘*Coroados*,’ (Couronnés) leur fut primitivement donné par les Portugais à cause de la coiffure de leur chefs, qui effectivement se coupent les cheveux de manière à se réserver une espèce de couronne isolée sur le sommet de la tête.”—*Ibid*.

Debret's "Voyage au Brésil," from whose work M. Brongniart's figure is taken (Fig. 84). It represents the funeral jar containing the chief as described; the animal at his feet appears to be a panther or tiger cat.

A discovery was made at Salona, in 1825, which proves that amphoræ were used for funeral purposes: the amphora was divided in half, in the direction of its length, to receive

Fig. 84. Coroado Chief in his Funeral Jar. (From Brongniart.)

the corpse, and the two halves were put together again and buried in the earth. The skeletons were found still entire.*

GLAZE. GLAÇURE. VERNIS, *Fr.*—The composition used for coating pottery is composed chiefly of lead and silice. That for porcelain is analogous to flint glass (whence the derivation "glassing," or "glazing"). In fact, this term may be applied to any substance that covers the surface of the piece, as, for instance, that produced by the decomposition of salt on stoneware. M. Brongniart classes the different kinds of glazing, or vitreous

* Steinbüchel, *Alterthum*, p. 67.

substances with which pottery is covered when finished, into three kinds :—

Varnish—Every vitrifiable substance, transparent and plumbeous, which melts at a low temperature, generally inferior to that required for the baking of the paste (common pottery, fine earthenware).

Enamel—A vitrifiable substance ; opaque, generally stanniferous (majolica and common earthenware).

Couverte—A vitrifiable substance ; earthy, which melts at a high temperature, equal to that of the baking of the paste (hard porcelain, some stonewares).

The mark caused by the absence of glaze is very apparent in oriental porcelain, the bottom edge being rough and sandy. This defective appearance is obviated in Europe by supporting the piece upon a tripod with very small points. The three ugly marks upon old Chelsea china are caused by the clumsy tripod which was employed.

GOMBRON WARE.—The porcelain first imported into England came from the port of this name in the Persian Gulf, being the only place in the east where any English factory existed in the seventeenth century. From this circumstance arose the name, originally given to all Indian ware in England, of “Gombron or Gombroon Ware.” When, subsequently, however, the ware came direct from China, the name was changed to that of “China Ware,” which it has retained ever since. (See page 105.)

GREYBEARD.—An old-fashioned name for an earthen jar for holding spirits. “And, wife, ye may keep for the next pilgrim that comes over the grounds of the greybeard, and the ill-baked bannock which the children couldna eat.”—*Scott's Monastery*, chap. ix.

The jar (Fig. 85), found at Lincoln, is a “Grey-beard.” Stone pots, with a bearded mask on the neck, and resembling in shape Fig. 45 were called in the reign of James I. “Bellarmines,” in derision of Cardinal Bellarmine, and in compliment

to the king; Bellarmin's celebrated letter,* in which he sought to detach the English Roman Catholics from their oath of

Fig. 85. Greybeard. Lincoln.

allegiance, having called forth a rejoinder from the pen of the royal author.

GROTESQUE. *GROTTESCHE, Ital.* from Grotto.—Distorted in figure and proportion. Also paintings of creatures of imaginary form, chimærae, griffons, centaurs, women with wings, &c., interwoven with flowers and foliage. Such designs are found upon old Italian pottery of the sixteenth century. From this style of decoration having chiefly originated from the paintings found at Herculaneum, Pompeii, the Baths at Rome, and other subterranean ruins (*i. e.* grottoes), the term owes its derivation.

HANDLE. *ANSE, Fr.*—This is single (Fig. 86), double, and sometimes triple, as in the ancient hydria or water-jars, in the Italian *orcia*, and the English “Tig” (page 63). Where more in number, they are considered as mere ornaments. In the Musée

* “De Potestate Summi Pontificis in Rebus Temporalibus;” against Barclay, condemned in 1610, by Act of Parliament.

Céramique, there is a Calabrian pitcher with nine. Handles are simple, horizontal (Fig. 63, 80), perpendicular (Fig. 21), and interlaced, of various devices and forms, such as serpents, reptiles (Fig. 22), twisted cords, &c. (Figs. 5, 6).

Fig. 86. Etruscan Cyathus.* (From Brongniart.)

HYGIOCÉRAMÉ. PORCELAINE DE SANTÉ. GESUNDHEITS-GESCHIRR, SANITÄTSPORZELLAN, *Germ.*—An inferior kind of porcelain, manufactured by M. Præssel, at Charlottenburg, on the Spree, near Berlin. A considerable quantity of plastic clay is introduced into the paste, in order, by producing a less expensive porcelain, to supersede the use of earthenware with lead glazing, which often proves injurious and sometimes poisonous, from lead being soluble in acids in the juice of most fruits when hot, and in boiling fat. Hence its appellation of “porcelaine de santé.” Above two hundred and fifty workmen are employed in this manufactory.

IMAGE. IMAGO, *Lat.*—This word was used, among the ancients, more particularly to denominate the portraits of their ancestors. The Greeks and Romans entertained the greatest veneration for these images, and had them carried in their funeral pomp and in their triumphs. The *imagines* were figures painted,

* Cyathus, the single-handled drinking cup, was often represented on the painted vases in the hands of Bacchus, but the two handled cup (Cantharus) was particularly sacred to that divinity.

with masks of wax, and were placed in their houses, usually enclosed in cases, but were opened on festival days. The right of possessing these images was one of the exclusive privileges of the Patrician order. With us, the word has a less dignified signification; images being the vulgar denomination of china figures, and of the more humble plaster-ware of the wandering Italian.

IRON STONE WARE. LITHOCÉRAMÉ, *Fr.*—A very fine pottery, made in England, approaching to porcelain in every character but transparency.

JAR. GIARRO, *Ital.* JARRE, *Fr.* JARRO, JARRA, *Sp.* TINAJA, *Sp.* PITHOS, *Gr.*—A vessel of simple form, used for holding oil,

Fig. 87. Tinaja. Spain. (Coll. Auldjo.)

Fig. 88. Tinaja. Spain. (Musée Céramique.)

fruit, water, grain, &c., and intended for domestic rather than for ornamental purposes. Enormous vessels of this class have been made in all countries from the earliest periods. The ancient amphora, the jars found near Antium,* the jar or tub of Diogenes (See "Pithos"), are all analogous in form to those now

* Above $6\frac{1}{2}$ feet high.

manufactured in various parts of the globe. Large vessels are made in France (*cuvier*, *jarre*), principally in Auvergne and in the Pyrenees;* in Tuscany, in the neighbourhood of Leghorn, where they are called *coppo*, in Sienna *cziro*, and *orcio* in the Florentine territory.† Some of these are of enormous diameter, and of extraordinary capacity. In Spain, similar vessels are termed *tinaja* (Figs. 86, 87), and are of the most gigantic size known, some of them requiring twenty men to lift them from the kiln. A *tinaja* in the Musée Céramique at Sèvres (Fig. 87), is upwards of 10 feet high, by 5 feet 2 inches in diameter; and Baron Percy, a surgeon of the Imperial army, states to have

Fig. 89. Koupchine. Caucasus (From Brongniart.)

measured some four mètres (13 feet $1\frac{1}{2}$ inches) high, by two mètres in diameter. They had probably been introduced into Spain by the Moors, as similar vessels are found among the Arabs of Mount Atlas. The oil jars of the "Forty Thieves," in the "Arabian Nights," were probably of this description. They are called *koupchines* (Fig. 88) by the Caucasian tribes of Armenia,‡ by whom they are used to contain wine. The one (Fig. 88) copied

* They are used for washing, and are about 3 feet high by 3 feet in diameter.

4 feet 7 inches by 3 feet 3 inches.

† The *orcio* in the Musée Céramique measures 1,40 mètre $\times$ 1,30 = about

‡ Parret and Dubois, *Voyage autour du Caucase*.

from the Atlas to M. Brongniart's work, is nearly 10 feet high by 6 feet 6 inches in its largest diameter.* Gigantic vessels are also made by the Boshmen of the Cape,† and by the Indians of Java, who use them for water, and for holding gold-fishes.

Fig. 90. Vase Cerclé. Egypt. (From Brongniart.)

Fragments of gigantic vessels are found on the borders of the Ohio, and the *camucio* of the Brazilian Indians has been already described. (See "Funereal.") In the class of gigantic pieces may also be placed the vessel that was made to contain the famous turbot (*rhombus*) of Domitian, and for the baking of which he caused an oven to be constructed.‡ This vessel, according to the estimate of M. Brongniart, cannot have been less than between six and seven feet in diameter. We give a representation of an Egyptian jar from the ruins of Antinoë (Fig. 90) which is made in horizontal circles (*cerclé*); sometimes they are striped longitudinally (*strié*).

* 3 mètres $\times$ 2 mètres. The French mètre is equal to $39\frac{3}{8}$ English inches.

† Daniel, Voyage au Cap de Bonne Esperance.

‡ Juvenal, Sat. iv.

Under the article "Jar," we cannot omit "La Jarra," or the celebrated Jar of the Alhambra, of which we give a representation (Fig. 91).^{*} It is of earthenware; the ground white, the

Fig. 91. La Jarra. Alhambra. (From O. Jones's Alhambra.)

ornaments blue of two shades, or of that gold or copper lustre so often found in the Spanish and Italian pottery. This beautiful specimen, of old Moresco pottery, together with another similar to it, was discovered beneath the pavement of the Alhambra, and is said to have been filled with gold. Its size is 4 feet 3 inches in height, and 2 feet 11 inches in diameter. Its com-

^{*} It was copied in 1842 at the Manufactory of Sèvres, from drawings made in Spain by Dauzats.

panion was broken in the time of Montalla, who used the fragments as flower-pots, until a French lady carried them away.

JARDINIÈRE, *Fr.*—A stand or vessel for holding flowers, but the term is more generally applied to vases of a peculiar form, made at Sèvres.

JUG.—Vase for pouring ; similar to the pitcher. (Coloured plate, “Grès Flamand Jug.”)

KAOLIN, *Chinese.*—Decomposed Felspar or porcelain clay, derived from the decomposition of granite rocks. It consists of silica, and of alumina ; and, being mixed with petuntse (a strong clay), forms the composition of the Chinese porcelain. The Dutch, unable to find the materials necessary for imitating the Indian porcelain, imported the white porcelain from China and Japan, and decorated it at home.

KAOLIN, *Fr.* PORCELANERDE, *Ger.* PORCELAIN CLAY.—The porcelain clays used in the various manufactures have been already mentioned. That which is used at Sèvres comes from the rocks of St. Yrieix, near Limoges. The Dresden from Aue, in Saxony. The English from St. Stephen’s in Cornwall. We refer to M. Brongniart’s work for the history of the kaolins in use.*

KERAMIC. KERAMOS, *Gr.*—Etymologists differ as to the derivation of *κεραμος*. Some consider it, and Monsieur Brongniart among others, to have had its root in the word *κερας*, an animal’s horn, which was also frequently used to denote a goblet or jug ; either the horn itself, or a vessel made of metal or clay fashioned in that form, being among the earliest drinking cups known. Others, again, deem it to have been derived from *ερα*, earth ; a word, however, which though introduced into every Lexicon, has no authority attached to it, and which Scott and Liddell distinctly state is not to be found in any classic author.

Πολλον δ’ εκ κεραμῶν μεθυπινετο τοῦτο γεροντος.—*Iliad*, ix. 465.

* *Traité des Arts Céramiques*, t. i., p. 24.

The late M. Brongniart, the talented author of the “*Traité des Arts Céramiques*,” to whom both science and literature, in every thing connected with the plastic art, are much indebted, has furnished us with this term, which has the advantage of comprehending the product of, as well as the material used in, this very ancient handicraft. The Greek word, *κεραμος*, from whence *keramic* is derived, appears, from the earliest times, to have been applied in its several varieties of *κεραμῖς*, a tile; *κεράμιον*, a drinking vessel; *κεραμῖτις γη*, potter’s earth; *κεραμος*, a large jar or amphora,—not merely to the plastic clay itself, but to every species of manufacture, in which it was used. Thus pots, jars, cups, and dishes, and even bricks and tiles, were all included within its range; whereas the English words, “earthenware” and “pottery,” have each a limited and distinctive meaning; the first being chiefly applied to articles of the ruder and larger description, such as coarse jars and pans; the second, to the finest products of the fictile art, including even porcelain. The Greek word *kerameus* is identical with the Latin *figularius*, the German *topfer*, the French *potier*, and English *potter*.

KILN. FOUR, *Fr.*—The furnaces employed to fire or bake pottery,

Fig. 92. Common Pottery Kiln.

and are of three descriptions, of which we give representations from M. Brongniart’s work,—viz., for common pottery (Fig. 92),

for hard pottery (Fig. 93), and for porcelain (Fig. 94). To preserve the fine pieces from the direct action of the smoke and flame of the kiln, they are inclosed in cases called "seggars,"

Fig. 93. Hard Pottery Kiln.

(*cazettes*). The seggars are piled up in layers, so as to fill the interior of the kiln, as represented. (Fig. 94.)

Fig. 94. Porcelain Kiln.

The first process is the firing, or first baking (*le grand feu*),

in which the piece is exposed to a heat of 4717° of Fahrenheit. This transforms the paste into the state of biscuit. The glazing is next applied, the heat of the glazing furnace (*le demi grand feu*) being 1300° Fahrenheit.

Fixing the colours by vitrification is the next process. They are put on the piece either before or after the glazing, according to their strength to resist heat. Those which will bear intense heat without volatilising (*couleurs de grand feu*) are put on before glazing. Those, on the contrary, which are of a more delicate nature (*couleurs de moufle*, or enamel colours), are put on after the glazing. The former class is chiefly employed in China, where the patterns are burnt in; the latter in European fabrics, where variety of colours and fine paintings are required.

The only colours yet discovered which will endure the extreme heat of the first baking without volatilising are, a blue prepared from cobalt, very much used in the Nankin China, and a brown prepared from iron, employed by Wedgwood. More recently a beautiful green, from chrome, was discovered at Sèvres in 1802, to which have been since added yellows from titanium and uranium. These pigments will all resist the volatilising power of heat, and may be employed in the "grand feu."

Violets, reds and browns, prepared from manganese and copper, compose an intermediate class (*couleurs au demi grand feu*).

The soft paste enamel colours (as in the old Sèvres) sink into and incorporate themselves with the glaze. In the hard paste, as in the oriental green enamelled, the Dresden, and modern Sèvres porcelain, they remain prominent upon the surface.

In fixing colours, it is necessary to ascertain the exact degree of heat they will individually stand without flying. For this purpose, a portion of the colouring substance is attached to a rod, which is passed through an orifice into the furnace, and thus the proper temperature for each colour is ascertained. As different tints require different degrees of heat to fix them,

the piece is obliged to be passed through the kiln several times.

So many processes are necessary to bring to perfection a piece of porcelain, and so much risk attending the manufacture, that it is most surprising there should be so small a number of perfect pieces, compared with the defective, produced in the manufacture of the highest class of porcelain. After having escaped the risk of the first firing and the glazing, a particle of sand scaling off from the seggar may fall upon the piece and injure it irremediably. An over degree of heat will destroy the fine and delicate colours, which will thereby become absorbed in the stronger ones, and it will also cause the gilding to scale off. On the other hand, too little heat will render the tints dull, and this cannot be always remedied even by a fresh baking. Black spots will sometimes disfigure the glazing, and sometimes the colours will dry into streaks, showing the glaze between. Accidental exposure to acid will change the colour of the turquoise and other delicate hues.

KYLIN.—A strange hideous figure of a fabulous animal ; it is found upon oriental porcelain (Fig. 49).

LAMP.—An ancient vessel used for holding oil with a lighted wick. It is found of every variety of shape and form, though mostly made of metal.

LATHE.—Eccentric movements are sometimes used, by which the turner produces ornamental lines and variations of the shape ; but there are few workmen who are able to execute such beautiful specimens of the turner's art as were common in former times. The Greek potter evidently possessed great mechanical skill, as well as taste, in the production of symmetrical forms, and in the application of the ornamental appendages, which never clash with the original design of the piece, and he could easily copy the best standard models of excellence. From the similarity in the contours of the Greek pottery to certain geometrical curves, it has been ingeniously inferred that a knowledge of conic sections formed part of the acquirements

of the Greek potter;* but as well might mathematical science be attributed to the common turner in wood and ivory of modern times, whose productions show great geometrical accuracy, though produced merely by mechanical skill.

LEGEND.—The motto or words engraved in a circular manner round the head of a person or other representation on a coin, medal, &c. The meaning of this term is similar to that of an inscription, but the latter chiefly relates to the writing placed in the middle of the coin, while the legend surrounds it.

LITHOPHANIE. TABLEAUX LITHOPHANIQUES, *Fr.*—Porcelain tablets cast in a mould from a model made in wax, which against the light have the appearance of being painted in grisaille, the various thicknesses of the tablet being so arranged as to give the effects of light and shade. These tablets are made in great perfection at the royal manufactories of Berlin and Sèvres. They were invented, in 1827, by M. de Bourgoing.

LUCA DELLA ROBBIA WARE.—The ware of that celebrated artist who discovered the art of enamelling upon clay, usually called “terra invetriata,” (vitrified earth). His works, consisting chiefly of altar-pieces and figures, are much esteemed. Fig. 3 is an Altar-piece (*rétable*).

LUSTRE METALLIC. LUSTRE METALLIQUE, LUSTRE CHATOYANT, *Fr.*—A peculiar lustre which is found upon the old Moorish and Majolica wares, consisting of metals laid on so thin as to give them an iridescent appearance. The Burgos and copper lustres are remarkable upon the Spanish pottery, and Maestro Giorgio invented the ruby lustre of Gubbio (page 13).

LUSTROUS, *adj.* LUSTRE, *Fr.*—“Lustrous” glaze. A slight varnish (*vernis*) laid on some kinds of pottery to make them capable of holding water (*imperméable*). The peculiar glaze termed “lustrous” being the only one known to the ancients, and different from any other, is found only upon the Greek and the

* See Report of Proceedings of Society of Arts, held January 19, 1848, when this subject was discussed.

Roman pottery. It is so thin, that chemists have never been able to detach a sufficient quantity free from the substance of the vessel to discover its component parts. It is, however, supposed to consist of asphaltum.

MAJOLICA.—Italian soft-enamelled pottery. This term is derived from Majorca, from which island the ware was first introduced into Italy. It is also called Raphael ware, from the subjects of the paintings being mostly taken from the works of that great painter and of his school. (See Figs. 2, 3, 4, 5, and 6 ; coloured plates 5 to 12.)

MARK.—A letter, monogram, or some device upon the bottom of a piece, intended to denote the place of its manufacture, the artist employed, or the date (Fig. 95.) It is sometimes stamped whilst the clay is in a moist state, or is traced in blue, red, or gold before glazing. (See “Marks and Monograms.”)

Fig. 95. Roman Potter's Mark. (Brongniart.)

MEDALLION.—Medals of a larger size, supposed to have been struck by the emperors for their friends, foreign princes, or ambassadors. Medallions had no current value, holding with ancient coins the same relation as modern medals do to money.

MONOGRAM (*μόνος* single, and *γράμμα*).—A character or cypher, composed of one, two, or more letters interwoven ; being a sort of abbreviation of a name, anciently used as a seal, badge, arms, &c., and employed by artists to designate their works. (See “Marks and Monograms.”)

MOULDS are used for figures and for the various ornaments which are fixed upon the piece. The moulds are generally made of plaster of Paris, which absorbs moisture readily. The models from which the moulds are made require artists of the highest excellence. Wedgwood paid Mr. Webber 400*l.* for modelling the Portland or Barberini vase (page 62), although the work called for no original or inventive powers.

MUG.—Small drinking vessel, distinguished from the cup by its cylindrical shape.

MURRHINE VASES.—Mentioned by Pliny,* as coming from the East; but the material, as well as the place of manufacture, is much disputed. He describes them as brilliant, gem-like, of various colours, generally purple and white, mingled with the iridescent hues of the rainbow pervading the substance, and made from a stone found in Caramania, in Persia. They were first introduced into Rome by Pompey, when he brought to Rome the treasures of Mithridates. Antiquaries differ much respecting the material of which they were composed. Count Vollkeim maintains that the murrhine vessels were the jade or soap-stone productions of China, and adduces many plausible arguments in support of his assertion. Others contend that they were made of sardonyx, moss-agate, fluor spar, amber, meerschäum, or glass paste.† They were evidently of Eastern origin; and many modern writers, among whom are Scaliger, Salmasius, and Dr. Vincent, are inclined to think that they were true Chinese porcelain, quoting the words of Propertius:

“MURREAQUE IN PARTHIS POCULA COCTA FOCIS.”

Lib. iv. 5, 26.

“And murrhine cups baked in Parthian furnaces;”

on which passage alone rests the authority for their being porcelain or earthenware. This opinion is rendered more probable by the statement of Sir William Gell, that “it seems certain that the porcelain of the east was called ‘Mirrha di Smyrna’ to as late a date as 1555.”‡ Of whatever substance the real murrhine cups may have originally been made, the spurious vessels were probably opalescent glass, to which were imparted iridescent colours, as may be seen now in some rare specimens of ancient Venetian glass, and were, according to Arrian, manufactured by the Egyptians, who were celebrated of old for their perfect imita-

* Pliny, H. N., xxxvii. 7.

† Dr. Klemm.

‡ Pompeiana, vol. i., p. 98; but he does not give his authority.

tions of gems, of which the “sacro catino”* at Genoa, long believed to be cut out of a single emerald, is a striking example.

NAGA. DRAGON.—Jars called Nagas from the dragon rudely traced upon them, are held in high veneration by the Dyaks, and other Borneo tribes, from the virtues which water is supposed to derive from these jars. The dragons would appear to prove them of Chinese origin. Their great value, 2000 dollars, or 400%, cannot be accounted for.†

* The celebrated “Sacro Catino,” part of the spoils taken by the Genoese at the storming of Cesarea, which was believed to be cut from a single emerald, and had, according to tradition, been presented by the Queen of Sheba to Solomon, was for ages the pride and glory of Genoa, and an object of the greatest devotional reverence at the yearly exhibitions, which were attended with great pomp and ceremony. Such was the opinion of its intrinsic value, that on many occasions the republic borrowed half a million of ducats upon the security of this precious relic. When the French armies, during the first Revolution, plundered Italy of its treasures, it was sent with other spoils to Paris. Upon examination it was, instead of emerald, proved to be composed of glass, similar to that found in the Egyptian tombs, of which country it was no doubt the manufacture. At the Restoration the Sacro Catino was returned in a broken state, and now lies shorn of all its former honours, a mere broken glass vessel, in the sacristy of the Church of San Lorenzo.

† “Among the Dyaks are found jars held by them in high veneration, the manufacturers of which are forgotten; the smaller ones, among the land and sea Dyaks, are common. They are called Nagas, from the Naga, or dragon, which is rudely traced upon them. They are glazed on the outside, and the current value of them is 40 dollars; but those which are found among the Kyan tribes, and those of South Borneo, and

among the Kadyans and other tribes of the north, are valued so highly as to be altogether beyond the means of ordinary persons, and are the property of the Malayan Rajahs, or of the chiefs of the native tribes. I never had an opportunity of seeing one of these valued relics of antiquity, but am told that, like the Nagas, they are glazed, but larger. They have small handles round them, called ears, and figures of dragons are traced upon their surface; their value is about 2000 dollars. In the houses of their owners, to whom they are a source of great profit, they are kept with pious care, being covered with beautiful cloths. Water is kept in them, which is sold to the tribe, and valued upon account of the virtues it is supposed to possess, and which it derives from the jar which has contained it. By what people these relics were made, and by what means they have been thus distributed, and the veneration for them so widely spread, cannot be at this time determined. Some of the jars were sent from Banjor Massim to China by the Dutch, who hoped to make a profitable speculation by their credulity; but the artists of that country could not, though famed for their imitative powers, copy these with sufficient exactness to deceive the Dyaks, who immediately discovered they were not those they esteemed, and consequently set no value upon them. From their price, it is presumed that these jars are very rare.”—*Sarawak*, by H. Low. London, 1848.

NECK. COL, *Fr.*—This is of different lengths, in the bottle, flask, and flagon. The throat (*goulot*) is wide or narrow, perpendicular, inclining inwards (*à bord rentrant*), or widening gradually outwards (*évasé*).

NIELLO, *Ital.*, NIELLURE, *Fr.*—"Niello" is a composition of silver, lead, copper, sulphur, and borax, and derives its name from the black colour which the mixture assumes when melted. At a certain degree of heat it becomes fluid; allowed to cool it is hard and brittle. "Niellure"—"*lavoro di niello*," or working in niello, is the process by which this composition is made to impart the shadows to engravings on metal, most commonly silver, giving them the appearance of the most exquisite pen and ink drawings on a dark ground. This is effected by carefully washing and cleansing the amalgam, until brought into the granular state of the finest millet-seed, when it is spread over the metal surface, which is then heated till the grains are fused. When cold, the plate is cleaned and polished, the only portion of the niello remaining being that embedded in the engraved design, and the lines hatched to form the black back ground. "Niellure" also signifies the art of running a similar description of black encaustic (*encaustum nigrum*) into lines or patterns chiselled on surfaces less hard than metal,—such as marble, ivory, and even earthenware. In France alone, however—and there only in the fine pottery especially designated as the "*Fayence de Diane de Poitiers*"—was the niello work in its monochromatic form introduced into a plastic substance. In the Fayence of Francis I. and Henri II., generally, as in that of the Moors in Spain, the delicate tracery of their beautiful arabesque patterns is constituted of a variety of colours, all of which are in like manner damaskeened into the incised surface, and then smoothed and polished, but covered with a thin varnish instead of the usual glaze. As far as minute symmetry of pattern is concerned, no specimen superior to these ceramic productions of the French "*Renaissance*" is known to exist—not even in Mahometan

art. Always excelling in every kind of surface ornament, these elaborate and tasteful examples of their favourite "*guillochis*," work are perhaps unrivalled.

According to Duchesne,* niellure on metal was an art practised in France as early as the seventh century, and very successfully until the twelfth, when it appears to have declined and have been almost forgotten, until its revival in Italy about the middle of the fifteenth century. Chiefly employed, however, in France in the ornaments of armour, the panels of small cabinets, book-covers, &c., it soared little beyond their usual scroll and arabesque patterns; but with the Italian goldsmiths it took a bolder flight, and directing its efforts to church decoration, soon produced those beautiful plates, which are still the pride and glory of so many of their altars. Maso Finiguerra not only carried the "*lavoro di niello*" to its highest perfection, but was the first to discover, by the well-known happy accident related by Vasari, the means of taking impressions on paper of the plates he had engraved. Fine proofs of these first attempts at chalcography are nevertheless of extreme rarity, and accordingly form the boast of all the great collectors of engravings. Their market value may be estimated by the fact, that a proof from a Niello, believed to be from the burin of Finiguerra himself, was sold at Sir Mark Sykes's sale in 1824, and fetched 300 guineas, although only 4 inches in height by 3 in width. It represents the Madonna seated on a magnificent throne, with the infant Saviour on her lap, and surrounded by no less than thirty figures.† Within little more than fifty years after this important discovery, the working in niello had again fallen into neglect. Cellini relates that, in 1515, the art was almost entirely abandoned.

OLLA.—A vessel in common use, made of earthenware, bronze or

* Essai sur les Nielles. Paris: 1826. Page 29.

† "Inquiry into the Origin and early History of Engraving," by W. Y. Ottley. London: 1816. Vol. i. 304.

stone, having a wide mouth similar to the *pithos*. It was used for cooking, or for holding solids, and was sometimes supported over the fire by a tripod, or made with tripod feet in one piece. A painting upon a vase found at Canino, and now in the British Museum (Fig. 96), represents the story of Medea

Fig. 96. Greek Vase, with painting of Olla. (British Museum.)

boiling an old ram in an olla, with a view to persuade the daughters of Pelias to put their father to death. The ram, restored to youth, is just in the act of leaping out of the pot. Ollæ were also used to hold solids, while amphoræ were employed for liquids. Another use of these vessels among the Greeks was to put infants in them to be exposed. The term Olla is also applied to a cinerary pot.

ORNAMENTS.—These are in relief (*saillans*), incrustated or impressed, graved or painted, and consist of arabesque and grotesque patterns, lines crossed in angles, lozenges, zig-zags, the labyrinth pattern (*méandres*), zones and ribands interlaced, (known as Byzantine), plaited (*gaudronné*), striated (*cannelé*), engine-turned (*guilloché*), reticulated, diamonded (*à facettes*),

also figures of wild animals, lizards, snakes, &c., grotesque masks and images, besides paintings of every description.

PALISSY WARE.—The well known soft enamelled pottery with raised ornaments made by the celebrated potter Bernard Palissy in France in the sixteenth century. (Figs. 14 to 18.) This ware has been very well imitated by an artist at Tours, and is often sold at Paris for the genuine.

PANS. TERRINES, *Fr.*—Circular shaped earthen vessels with flat bottoms, used for domestic purposes, such as bread pans, milk pans, &c.

PASTE. PÂTE, *Fr.*—This is either hard (*dure*), or soft (*tendre*). In pottery the term has reference to the composition. Thus, a brick is termed soft,—a queen's ware plate hard. In porcelain, however, the capability of resisting heat is intended to be expressed. Thus the oriental and German fabrics are of hard, while the old Sèvres and the English are of soft paste.

The specific distinction between hard and soft paste, which applies equally to pottery and porcelain, is twofold. Pottery is hard or soft according to the different proportion of its component parts, as well as the degree of furnace heat applied in the baking. The distinctive characteristic between hard and soft pottery is that degree of durity,—the test of which is its being or not being able to be scratched by the knife or file. It is also hard or soft as regards resisting the action of fire. Pottery which has been but slightly baked will not resist a high temperature, whereas stoneware is highly burned, and will endure the most intense heat—as in the case of crucibles. This difference, which exists between a soft place brick and a hard Dutch clinker—an earthenware pipkin and a stoneware bottle—is easily comprehended.

PATERA, *Lat.* from *pateo*, I am open.—A vessel employed by the Romans in their sacrifices, in which they offered their consecrated meats to the gods, and wherewith they made their libations. It was also occasionally used to receive the blood of

the victims. The Romans derived this usage from the Etruscans, who shaped the patera round and shallow, with a handle underneath, but the Romans occasionally suppressed the handle. Originally, pateræ were made of earth, but subsequently of metal. The Royal Academy of Antiquities at Paris possesses a magnificent gold patera, which was discovered at Rennes in 1774, by some masons, when pulling down the Chapter-house. It has been described by Millin. The subject on it is a contest between Hercules and Bacchus, who could drink most.* Small pateræ were sometimes used in cooking, although the operation was more frequently performed in the pot (*olla*), and the bowl (*patina*). Pateræ were also used at meals, but many persons abstained from the practice, in consequence of their being employed in sacrificial rites.

PATINA.—A basin or bowl of earthenware, rarely of bronze, in which the ancients cooked and served up ragoûts, fish, and other culinary preparations. Although the patera and olla were also used, the articles of diet were more commonly prepared either over or without a fire on the patina. It varied from that species of plate called *lanx*, which was used only for roasted viands, and which was of metal and of so large a size that a boar might be brought whole to table. These patinæ were originally made of earth, but as the Romans increased in luxury, they were, in common with other utensils, whether for use or ornament, formed of more costly materials. When Vitellius wished to obtain an enormous bowl in which to serve up his famous ragoût, which he styled the Ægis of Minerva, he had an oven purposely constructed to bake it, which cost a million of sestertia.† In the Roman Catholic Church, the term patina, or *patena*, is used to denominate the small plate which serves to receive the consecrated wafer.

PERSIAN FAÏENCE.—Distinguished by being generally covered with an azure blue or golden yellow ground, the figures, birds,

* Monumens Antiques Inédits, tom. i., pl. 24.

† Pliny, lib. xxxv., cap. 12.

foliage, and other ornaments, being traced in white. Fig. 71 is a bottle of blue Persian faïence about six inches high.

PERSIAN WARE.—According to Athenæus,* the art of making fictile vessels of fine quality was practised at a very early date in Persia, these utensils, in addition to other excellencies, possessed the quality of resisting the action of fire in a degree which fitted them for being used in the preparation of food. Athenæus further adds, that the Persians from the abundance of gold and silver, held their earthenware utensils in such low estimation that they condemned persons to drink out of fictile vessels as a punishment.

PETUNTSE, *Chinese*, CAILLOU, *Fr.*—Cornish Clay—Pegmatite.—Felspar of a brilliant white, used with kaolin in the composition of porcelain. Felspar melts at the heat of a porcelain furnace into a milky glass; kaolin does not melt at the same temperature. It is the kaolin, therefore, which gives strength and body to the porcelain. It is related that some Europeans, having privately obtained some blocks of petuntse in China, and conveyed them to their own country, vainly endeavoured to convert them into porcelain; which becoming known to the Chinese manufacturers, they deridingly remarked, “that certainly the Europeans must be a wonderful people, to go about to make a body whose flesh was to sustain itself without bones!”

PITCHER. CRUCHE, *Fr.* KRUG, *Ger.*—Anciently called “Gorges,” a vessel having a handle, and a beak for pouring out liquids. Identical with “Jug.” (Figs. 36, 39.)

PITHOS, *Gr.*—A description of earthen vessel or jar, distinguished from the Amphora by its large mouth, and comparatively flattened base. Its shape was more that of a gourd, or pot; its size large enough to have rendered it applicable to the purposes of a cistern, or water-butt. Such, indeed, appear in some instances to have been its dimensions, that it has long been

* Athen. vi., p. 229; xi., 464, 483.

a matter of dispute amongst the learned, whether, if Diogenes dwelt in a tub at all* (a point by no means settled), his humble habitation were of wood or earthenware. Brongniart adopts the latter opinion, and has illustrated it by a partial copy from a print in Winckelmann† (Fig. 97). In the original, the philosopher is shown holding his well-known chat with Alexander

Fig. 97. Diogenes in a Pithos.

the Great, at the gate of the Metroum, or Temple of the Mother of the Gods at Athens; but his tub has there the addition of a dog lying on the outside, above his master's head, evidently on the watch to defend him, if necessary, against any attack from the royal warrior. Winckelmann's engraving is taken from a bas-relief discovered in the Villa Albani; in which the cynic's tub is clearly of earthenware, having a large fracture on one side, which has been repaired with some other material dovetailed across the crack. This, Winckelmann concludes to have

* Smith's Dictionary of Greek and Roman Biography, Art. "Diogenes."

† Winckelmann, Monumenti Antichi, Fol. tom. ii. 229; Roma, 1821.

been lead (*comnesso col piombo*), simply however upon the authority of the following lines in Juvenal :—

“SI FREGERIS, ALTERA FIET
CRAS DOMUS, AUT EADEM PLUMBO COMMISSA MANEBIT.”

Sat. xiv. 310.

Be all this, however, as it may, the controversy is not without its value in connexion with the ceramic productions of the period. If the “*dolia*” and “*πιθακνοι*” of the ancients had not been of sufficient capacity, however kennel-like, to have served as a dwelling, or shelter, for the philosopher, the tale would hardly have existed. Nor does it seem probable that Juvenal, in allusion to the story, would have used the term *testâ* (*testâ cum vidit in illâ magnum habitatorem*), or have dwelt upon their fragility, or have said that they would not burn (*dolia nudi non ardent Cynici*), if vessels of the sort had not been commonly of earthenware. These vessels, both ancient and modern, have a thickness and strength which enables them to be rolled on a ladder to and from the top of the kiln, where they are baked, without injury.

PLASTIC ART (*ἡ πλαστική*).—The name by which the ancients sometimes designate the art of statuary, but which properly signifies to form or shape a thing of clay. But notwithstanding the great facility of making figures of clay, they are not often mentioned in the early ages of Greece, while, in Italy, the *Dii fictiles* (*πήλινοι θεοί*) were very common. These were, indeed, among the earliest efforts of the plastic art, and even in times of the greatest refinement and luxury they continued to be regarded with reverence. The Greeks and Romans contented themselves with using earthenware until the time of Alexander the Great, the Macedonian conquests introducing a taste for vessels of gold and silver; but the Romans still continued to look upon pottery with veneration, and called to mind the simplicity of the Consul Curius, who preferred the use of his own earthenware to the gold of the Samnites. They reckoned some of their *terra cottas*, especially the *quadriga* of Veii, among the

safeguards of the city, and looked upon earthen vessels as proper for religious ceremonies, although gold and silver might be admitted in their private entertainments; for Pliny says,* that the productions of this class, “both in regard to their skilful fabrication and their high antiquity, were more sacred, and certainly more innocent, than gold.”

PLATE. PIATTA, *Ital.* TELLER, *Ger.*—A small circular shallow vessel from which meat and other food is eaten at table. So dexterous are the English potters, that M. Brongniart states, that a good turner will make 600 earthenware plates a day; of porcelain not more than from 60 to 80 can be made, in consequence of the greater nicety required with the finer paste.

PLATEAU. A stand used to hold a tea-service.

PORCELAIN.—A semi-vitrified compound, in which one portion (kaolin) remains infusible at the greatest heat to which it can be exposed, while the other part (petuntse) vitrifies at that heat, and, enveloping the infusible part, produces that smooth compact and shining texture, as well as transparency, that are distinctive of true porcelain.

PORCELAIN (RÉAUMUR’S).—A species of porcelain made by this celebrated chemist from the component materials of glass, but which wanted the aluminous substances necessary to give the consistency of true porcelain.

A singular change takes place in the texture of glass when exposed for some time to a moderate red heat, or any other higher temperature, but below its melting point. Neumann appears the first who noticed this change, which was afterwards examined more at large by Réaumur; and from the porcellaneous texture which the glass assumes when thus changed, it has been commonly called Réaumur’s porcelain. By experiments made by Dr. Lewis, in a strong red heat not sufficient to melt the glass, in two hours the glass assumed the appearance of porcelain; after that, it became gradually white

* Hist. Nat., xxxv. 46.

and opaque, and the texture was no longer vitreous, but fibrous. By degrees the glass became throughout opaque and fibrous, and the colour of a dull white. A longer continuance of the fire induced a further change of texture from fibrous to granular, like common porcelain; from being compact it became porous, and at last resolved itself into a friable substance like white sand. No use has been made of it in manufacture, from the circumstance, that though the inner texture is fine and white, the outer is coarse and dirty looking, friable, and liable to return to its vitreous state.—AIKIN DICT. (*Article* “Glass,” *p.* 505.)

Many specimens of early Chelsea are of this description, as well as some of Chinese manufacture.

PORCELAIN, COMPOSITION OF.—Seven parts silex, six parts aluminous earth, and two parts alkaline earth, is the basis upon which the German and French produced their manufactures of hard paste. The English soft paste contains a large portion of bone. (See page 171.) By this means, a brilliant white porcelain is produced, which, however, is deficient in density and very liable to crack on the application of hot liquids.

POT. TOPF, *Ger.*—Vessels used for culinary and similar purposes, such as porridge-pots (*marmites*), water-pots (*cuviers*), tea-pots (*théières*).

POTTER'S CLAY, ARGILE PLASTIQUE et ARGILE FIGULINE, *Fr.*, TOPFERTHON, *Ger.*

POTTERY. FAYENCE.—This term is applied to all ware which is distinguished from porcelain by being opaque and not translucent. The word is derived from *Potum*, Latin, a drinking vessel.

POTTERY—of aboriginal tribes,—German, Slavonian, Scandinavian, Celtic. This pottery, supposed to date from about a century before the Christian era, is found in Germany and other parts of Europe, and throws great light upon the topographical history of these tribes. It is found in tombs (See “Tumulus”), and either

contained the ashes of the dead, when it was the custom to burn the body, or was ranged round the skeleton when the custom of burning had ceased, as a homage to the dead. These vessels are found of every size and dimension, and arranged with great

Fig. 98. Child's Rattle, from a drawing by G. S. Nicholson, Esq.

symmetry and regularity, when not disturbed by the lemmings or the rabbits. Many superstitions respecting them exist even at the present day. In Hanover, the peasantry break every vessel they find, believing that the soul of the Vandal, whose ashes it contains, will reappear and haunt the person who would dare to carry it away. In Dessau and Forgan, the people conceive them to be the manufacture of a race of dwarfs, who live

Fig. 99. Vase. Found near Breslau, from a drawing by G. S. Nicholson, Esq.

Fig. 100. Vase. Found near Mecklenberg. Brongniart.*

under ground and continue to make them. They call them dwarf-pots (*zwergen-topfe*.) (See "Tumulus.") This pottery is soft, very fragile, and of an ashy grey colour, sometimes black, probably prepared from black lead. The rattle (Fig. 98) was found in the tomb of a Slavonian child, and we give it

* From the Museum Friderico-Franciscum or Collection of German and Slavonian Antiquities of the Grand Duchy of Mecklenburg, by Schrötter & Lisch.

from a drawing by G. S. Nicholson, Esq. These rattles are of frequent occurrence, and are made of earthenware pierced with holes and filled with stones.

POTTERY (MEXICAN). Mexico contains several descriptions of ancient

Fig. 101. Group Mexican Pottery. (British Museum.)

pottery, mentioned by Mr. Stephens in his "Incidents of

Fig 102. Deities. Mexico. (British Museum.)

Travel" in 1839. The forms are extremely grotesque. Vases, deities, priests, snakes, toads, &c. (Figs. 101, 102) compose the

collection of this pottery in the British Museum, from which these cuts are taken.

POTTERY (SOUTH AMERICAN).—The pottery of Peru, Chili, and

Fig. 103. Group. Peru. (British Museum.)

Columbia has a peculiar character which distinguishes it from any European, and approximates it to the Mexican, having the

Fig. 104. Group. Peru. (British Museum.)

same clumsy and uncouth shapes. The cuts (Figs. 102, 103) of Peruvian pottery are taken from specimens in the British

Museum. The specimen (Fig. 105) from Bogotá, taken from a tomb of an ancient Cacique, and supposed to have been filled with gold dust, is with its companion, in the possession of Wm. Turner, Esq., late minister at that court.

Fig. 105. Bogotá. (Coll. Turner.)

Southey, in his "History of Brazil," alludes to the excellence of the South American potters.

"The Tupinambas were in many respects an improved race. The women were skilful potters. They dried their vessels in the sun, then inverted them, and covered them with dry bark, to which they set fire, and thus baked them sufficiently. Many of the American tribes carried this art to great perfection. There are some who bury their dead in jars large enough to receive them erect. The Tupinambas, by means of some white liquid, glazed the inside of their utensils so well, that it is said that the potters in France could not do it better. The outside was generally finished with less care. Those however in which they kept their food were frequently painted in scrolls and flourishes, intricately intertwisted and nicely executed, but after no pattern; nor could they copy what they had once produced. This earthenware was in common use; and De Lery observes, that

in this respect, the savages were better furnished than those persons in his own country, who fed from trenchers and wooden bowls.”*

POTTERY, HISPANO-ARABIC OR SPANISH-MOresco.—This pottery is impressed all over with Arabic inscriptions, and sometimes ornamented with sunk arabesque patterns as richly as a lace veil† (Fig. 106). The Hispano-Arabic pottery was for some time little known, and consequently confounded with the Italian

Fig. 106. Fragment. Moorish Pottery. (Coll. Ford.)

Majolica, of which it was the original type. M. Riocreux, the learned director of the Museum at Sèvres, is the first who directed attention to the subject. That the only pottery worthy of notice in the early ages was that of Arabic production, we learn from the inventories of the time, in which whenever we find mention of any keramic production among the precious valuables, it is always the pottery of the East. Thus in the inventories of Charles V. in 1379, we find “Ung petit pot de terre en façon de Damas;” and again, “Ung pot de terre à biberon sans garnyson, de la façon de Damas.” Damascus pottery therefore was the only kind deserving mention, and we know that Damascus was especially the manufacturing city of the

* Southey, History of Brazil, vol. i. 243.

† Ford's Hand Book for Spain.

Lower Empire, and that its manufactures continued after the Arabs had taken possession of the city, and, under their domination it continued to supply Europe with the beautiful productions of its manufactories. In conquering Spain, the Arabs carried with them the arts which they cultivated, and perhaps they found it the more easy to carry on the manufacture of pottery inasmuch as Spain had probably preserved some traditions of the keramic art, which they had practised with so much success during the time of the Romans.* The tiles of the Alhambra (See coloured plate, "Azulejos,") and of the Alcazar at Seville attest the beauty of the enamelled pottery of the Arabs (See "Tiles, Spanish"), and the vases of the Alhambra (See "Jarra") are the most remarkable pieces extant of their keramic industry; the date of their manufacture is placed at 1320, and it is probable that the Arabs continued their manufactures until they were finally expelled, in the seventeenth century, by Philip III.

The Hispano-Arabic pottery may be divided into three classes. The first is of a brilliant colour, approaching to copper red; the designs scarcely allow the ground to appear, and consist always of flowers, among which birds are playing, in the style of the Persian Fayence; these patterns appear of a less perfect, and consequently more ancient manufacture. The second kind consists of designs of an uniform golden yellow tone, in which are repeated generally with ornaments in the moorish style, escutcheons indicating a Spanish origin. These are generally the shields of Castille, Leon, Aragon, and of those other sovereign families who divided, in the middle ages, the Spanish Peninsula. To infer the date of this class from the arms with which they were ornamented, they will be placed at the fourteenth, or even the thirteenth century. One piece in the Museum at Sèvres contains the arms of Blanche of Navarre, with those of John of Aragon whom she married in 1419. She

* According to Pliny, Saguntum was not less celebrated than Samos for its jasper red pottery, and employed 1200 workmen.

died in 1441. Another plate in the museum is of more careful execution, the bottom is filled with a shield, part of Castille and Leon, part of Aragon and Sicily—consequently that of Ferdinand and Isabella. This plate therefore must have been made between 1469 and 1504. A basin bears the Mahommedan crescent, with the shield of Leon, and must therefore be anterior to 1230, the epoch of the union of Leon and Castille, under Ferdinand III.

The Hispano-Arabic pottery which composes the third class, presents ornaments in coloured enamel, combined with ornaments of golden yellow; the subjects are almost always escutcheons, foliage, and cyphers; sometimes, however, animals. The pieces of this class are carefully executed, and do not appear to go farther back than the end of the fifteenth century. We may be led to infer that the Italian artists imitated in the sixteenth century the Hispano-Arabic pottery of this third kind. It will require further researches distinctly to trace the history of this Hispano-Arabic pottery, but, from the piece bearing the arms of Blanche of Navarre, we are assured of the perfection to which it had arrived at that period, and consequently anterior to Luca della Robbia, thus giving Spain the priority over Italy in the manufacture of enamelled pottery.*

POTTERY, EGYPTIAN.—Often called porcelain. It is so hard as to draw sparks from steel, and is with difficulty fusible by the blowpipe. It is covered with a blue or greenish blue peculiar glaze, such as is seen in the little blue figures and images of Egypt; which though, as marks of art, they are of little worth, yet it shows that the Egyptians had made the first step towards the invention of porcelain. The deep blue colour was attributed to cobalt, but by analysis copper only has been detected in its composition.†

PRINTING EARTHENWARE is effected by transfer-papers from engraved copper-plates. The ink used is made of linseed oil, which is

* M. Jules Labarte, *Description de la Collection Debruge Duménil, Introduction Historique*, p. 284.

† See Brongniart, tom. i., p. 504.

the vehicle of the colour used, and evaporates in the baking, leaving the colour on the piece. The invention is due to Dr. Wall, of Worcester (see page 182); and so quickly is it executed that a plate is printed in England in eight seconds.* In France, the process was first used in 1777 to print the cameo heads in a service ordered at Sèvres by Prince Buriatinsky, for the Empress Catherine II., but it was not generally adopted in that country until about 1808.

QUEEN'S WARE. FAÏENCE FINE, *Fr.*—The hard pottery made from pipe-clay, dedicated by Wedgwood to the Queen.

RABESCHI, *Ital.*—An old term for arabesques.

RETRAITE DE LA PÂTE.—A technical term to indicate the diminution in volume of ceramic pastes, first in drying, and afterwards in baking. It varies, according to the pastes, from two to twenty per cent., and even more.†

RHYTON.—A drinking-cup, originally, perhaps, in the form of a

Fig. 107. Rhyton. Greek. (Museo Borbonico.)

Fig. 108. Rhyton. Greek. (Museo Borbonico.)

cow's horn, as it is often represented in the hands of Bacchus on the painted vases, but it frequently terminates in the head of a dog (Fig. 107), fox, bull, horse, stag, boar, ram (Fig. 108), eagle, cock, or griffin. It is sometimes represented in ancient

* Brongniart, tom. ii., p. 654.

† Ibid., i., 262.

paintings with the wine flowing in a slender stream from the extremity, which was perforated. As it could only stand when inverted, it was necessary to drain it to the bottom before it could be laid down.

ROSE DUBARRY.—A beautiful pink or rose-colour, found on the old *pâte tendre* of Sèvres. Although this term is familiar to the collectors of china, as designating one of the most lovely colours Sèvres ever produced, it is singular that the name is unknown at Sèvres, and no account can be found in the archives of the manufactory of a colour bearing that name. The only record of Madame Dubarry, in connexion with the establishment, is a label affixed to two vases in the model room, “Vase du Barry.” Probably the “rose” may have been her chosen colour, and worn in compliment to her, as the “bleu de roi” was the “livrée” of the king’s “domestiques,” these two words having in those days a much wider acceptance than in the present time. A knight in the tournament, wore the “livrée” of his lady. “Il porte la livrée du duc d’Orleans, ou du Roi,” implied that he wore their colours, either (and usually) in a shoulder-knot, or in uniform. The king’s “garde royale” wore the “bleu de roi.”* The word “domestique” was applied as we say “servants of the crown;” literally, “members of the household.”

SAMIAN WARE.—The red lustrous pottery of Rome is usually designated by English antiquarians as “Samian Ware,” a term which it owes to its being deserving, from its perfection, (See “Terra sigillata”) to be compared with that of Samos, which was generally used by the better order of Romans in their meals. Pliny says, “Samia in esculis laudantur,” *lib.* 35, c. 46. Samos, Athens, and Etruria, especially the cities of Arretium †

* “Les livrées du Roi sont de bleu, personne n’ose porter cette livrée, sans une concession particulière.”—*Dict. de Trevoux*.

† “Arctina nimis ne spernas vasa, monemus,
Lautus erat Tuscis Porsena fictilibus.”

Martial, lib. xiv. 98.

“Sic Arctinae violant crystallina testæ.”

Ibid. lib. i. 54.

(Arezzo), and Tarquinii, were the places distinguished above others for the beauty of their pottery. The Samian potters were celebrated B.C. 900.

SAUCER. SOUCOUPÉ, *Fr.* SCHALE, *Ger.*—M. Klemm, in his classification of forms, considers the saucer (*schale*) as the primitive form, from which he deduces, by flattening, the cup (*coupe*), the plate, the dish; and, by raising, the bowl (*jatte*), and the basin (*ecuelle, napf*); by heightening, with the addition of a handle (*henkel*) we have the tea-cup (*tasse*); still more raised, the beaker (*becher*), which, with the handle, gives the pitcher (*krug*); and, with the addition of a spout (*ausgussrohren*) it becomes the water or coffee-pot (*kann*).

SEAU OR SCEAU, *Fr.*—A pail or bucket. This term is applied to wine-coolers, which are generally of that form. A monteith is a vessel of similar form, with scalloped edge for rinsing wine-glasses.

SEGGAR. CAZETTE, *Fr.*—See KILN. These are made of the strongest materials, such as will most effectually resist the action of the fire, and protect the pieces inclosed. The clay of Cologne has always proved the strongest, and the crucibles and seggars made of it are, in consequence of their superiority over all others, sent to all countries. The possession of this clay enables the German manufacturers to make seggars which protect their hard paste porcelain from the action of the greatest heat. In Berlin the broken seggars are ground to powder, a portion of which is mixed with the fresh material to give additional strength. The difficulty which is alleged of procuring suitable materials in England, does not in reality exist, as crucibles made of the Stourbridge clay are little inferior to foreign ones; but the fact is, the English manufacturers find it more profitable to make a cheaper article than a superior fabric.

SLIPS OR SLOPS.—The fluid mixture of clay and flint reduced to the consistence of cream; this fluidity being necessary to ensure the perfect mixture, and mutual chemical action in the fire. (See page 60.)

STEM. CULOT, *Fr.*—That portion of a vase which unites the body to the base, and is simple, elongated, shortened, or variously fashioned.

STONEWARE. GRÈS-CÉRAMÉ, *Fr.*—Common hard pottery glazed with salt.

STONEWARE. FLEMISH. GRÈS-FLAMAND.—A fine description of ware, remarkable for its brilliant colour and grotesque shapes. (See Coloured Plate and Figs. 39, 40, 41, 42.)

TANKARD.—From *etain* and *quart*, pewter being the metal, and a quart the prescribed capacity of the ancient tankard.

TEA-POT. THEIÈRE, *Fr.*—No specimen of the ceramic art possesses greater variety of form than the tea-pot. On none has the ingenuity of the potter been more fully exercised, and it is worthy of remark, that the first successful production of Böttcher in hard porcelain was a tea-pot.* The so-called Elizabethan tea-pots † must be of a later date, for tea was not known in England until the time of Charles II; ‡ but, it is interesting to trace the gradual increase in the size of the tea-pot, from the diminutive productions of the Elers, § in the time of Queen Anne and George I., when tea was sold in apothecaries' shops, to the capacious vessel which supplied Dr. Johnson with "the cup that cheers but not inebriates."

* Page 130.

† Fig. 30.

‡ The Dutch East India Company probably first introduced tea into Europe.

In 1660. Tea is first mentioned in an Act of Parliament, whereby a duty of eightpence a gallon is charged upon every gallon of tea, coffee, and chocolate made for sale, but it must have been then recently introduced, for Pepys, in his Diary, September 25, 1661, writes, "I sent for a cup of tea (a Chinese drink), of which I had never drunk before."

In 1662, Charles married a princess of Portugal, whence Waller says, "the best of queens, and the best of plants, we owe to that bold nation." In 1664, the East India Company purchased, for the purpose

of presenting to the king, two pounds two ounces of tea. In 1666, a quantity of tea was brought from Holland by Lord Arling-ton and Lord Ossory, after which tea soon became in request among people of fashion, and Hanway informs us (*Journal*, vol. ii, p. 21) that at that time it sold for sixty shillings a pound. In 1678, the East India Company imported 4713¹/₂ pounds of tea, which was then, for the first time, thought worth their attention as a branch of trade; but in the six following years the entire import did not amount to more than 410 pounds. In 1536, the duty was paid for consumption upon 49,142,236 pounds.

§ Page 81.

Mr. Croker, in his edition of Boswell's Life, mentions a tea-pot that belonged to Dr. Johnson which held two quarts; * but this sinks into insignificance compared with the superior magnitude of that in the possession of Mrs. Marryat, of Wimbledon, who purchased it at the sale of Mrs. Piozzi's effects at Streatham. This tea-pot, which was the one generally used by Dr. Johnson, holds more than three quarts. It is of old Oriental porcelain, painted and gilded, and from its capacity was well suited to the taste of one "whose tea-kettle had no time to cool, who with tea solaced the midnight hour, and with tea welcomed the morn." † George IV. had a large assemblage of tea-pots, piled in pyramids, in the Pavilion at Brighton. Mrs. Elizabeth Carter was also a collector of tea-pots, each of which possessed some traditionary interest, independently of its intrinsic merit; but the most diligent collector of tea-pots was the late Mrs. Hawes. She bequeathed no less than three hundred specimens to her daughter, Mrs. Donkin, who has arranged them in a room appropriated for the purpose. Among them are several formerly belonging to Queen Charlotte. Many are of the old Japan; one with two divisions, and two spouts for holding both black and green tea; and another of curious device, with a small aperture at the bottom to admit the water, there being no opening at the top, atmospheric pressure preventing the water from running out. This singular Chinese toy has been copied in the Rockingham ware.

TENACITY.—An important property in pottery, which consists in its power of resisting fracture, either from the effects of a blow, from sudden change of temperature, or from pressure. Coarse pottery, from the porous nature of the paste, is little influenced by temperature, and will resist a sharp blow, but it possesses little tenacity, for its parts having little adherence, it will crush on the slightest pressure. Hard porcelain, again, will

* The Rev. Mr. Parker, of Henley, is in possession of a tea-pot, which belonged to Dr. Johnson, and which contains above two quarts.—Note to Boswell's Life, i. p. 297.

† Dr. Johnson's declaration of himself as given by Murphy in his "Essay on the Life and Genius of Johnson."

break with a slight blow, as many a collector can attest, who,

“ Though some frail china jar receive a flaw,”

has been called upon to show her equanimity, and prove herself, in the words of the poet, to be—

“ Mistress of herself though china fall.”

From the coherent nature of the paste, hard porcelain will resist the strongest pressure, and will usually bear a high degree of temperature. The soft porcelain of Sèvres, that of Tournay, and the English iron-stone, are the kinds of pottery which possess in the highest degree the power of resisting a blow, and they may even be thrown upon the ground without breaking, but they are incapable of resisting a high temperature.

TERRAGLIA.—The Italian term for fine pottery of hard paste.

TERRA SIGILLATA.—A term applied more especially by the German writers, to the red, lustrous pottery of the Romans, in consequence of the figures and ornaments in relief with which it is decorated. This pottery is of the same appearance in whatever country it may be found, its sealing-wax red colour being attributed to the clay being mixed with red ochre. It dates from the first century before, to the third century of the Christian era. It appears to have been made solely for domestic use, and is never found in the tombs. The ornaments consist of lions, goats, hares, rabbits, doves, eagles, ivy or vine leaves, &c.

TESTA, *Lat.*—The Roman “testa,” as its name implies, was made of burnt clay, and answers, in point of size, to our cask or vat. Such was the ordinary wine-cask of the earliest days of Rome, and corresponding, as it did, with the *κεραμιον*, as well in material as in form, was called a “Grecian cask.”

“ VILE POTABIS MODICIS SABINUM
CANTHARIS, GRÆCÀ QUOD EGO IPSE TESTÀ
CONDITUM LEVI.”

Horace, Lib. i. 20.

TILES, CARREAUX, *Fr.*—These are of two kinds,—those employed for roofing, and those for paving, and ornamental covering of

walls, &c. The latter, mostly glazed or enamelled, have been found in the ruins of the cities of the ancient world, Babylon, Nineveh, &c., and of the mosques of Persia and Arabia. The art was carried into India and Africa by the Mahomedan conquerors. From Africa they introduced it into Spain at the conquest in A.D. 711 (See "Azulejos.") Thence the art was carried into Italy, where the manufacture was called majolica (Fig. 4); into France as Palissy ware (Fig. 18); and into Germany (Fig. 23).

TILES, ENGLISH.—These tiles, chiefly ecclesiastical and decorative, have been described and figured in so many archæological publications, particularly by Mr. Albert Way in the "Gentleman's Magazine" for May and July, 1844, that any description of them here appears needless.* The Irish tiles, such as are seen in St. Patrick's Cathedral, are very similar in design.†

The taste for decorative architecture, lately sprung up in England, has led to the re-introduction of the manufacture of ornamental tiles for churches, halls, and wherever they can be appropriately placed. The patterns of the Azulejos and ancient tiles of every description, are now exactly copied, and the modern colours being extremely bright and vivid, they make a very handsome pavement. The new Royal Exchange was in the first instance paved with Azulejos, but in consequence of the bed of composition on which they were laid proving defective, or from the heat of the sun's rays expanding the particles of air, the tiles "blew up," and the whole pavement was taken up and replaced by the original Turkey stones,‡ which were a present from a merchant of olden times, and fortunately had been preserved.

* They are given on a larger scale in the "Examples of Decorative Tiles," by John Gough Nichols, F.S.A., a work to which the reader is referred for further information on the subject of mediæval tile pavements. See also the "Inlaid Tiles, from Churches in the Diocese of Oxford," published by Mr. Payne, of Wallingford;

and Mr. Oldham's Treatise on "Ancient Irish Pavement Tiles."

† Mr. Oldham, in his work on Irish pavement tiles, divides them into three kinds,—printed, encaustic, and in relief.

‡ Turkey stones, in commerce, are those of the same description as are used for hones.

TILES, FLEMISH AND DUTCH.—A manufactory of tiles also existed in Flanders, from whence they were imported into England. A tile in Holnaker House, Chichester, has inscribed upon it in Flemish, “Die tijt cort, wacht na loud.” (The time is short, wait for the knell.) In the reign of Henry VIII., paving tiles of green and yellow were imported from Flanders for Christ-Church, Oxford, and Hampton Court Palace. The Dutch delft tiles used for lining fire-places, dairies, &c., are too well known to need any particular description. They are remarkable for their beauty of colour and glazing, and are certainly the finest specimens of this kind of pottery. They seem to have come into fashion in England about 1625. Some curious passages occur in the travels of Sir W. Brereton of Cheshire, edited by Mr. Hawkins for the Chetham Society, relating to these tiles, or “painted stones,” their prices, devices, &c.*

TILES, FRENCH.—See “Tiles, Norman,” “Palissy Tiles,” (Fig. 37.)

TILES, GERMAN.—See Page 42, Fig. 23.

TILES, ITALIAN.—See “Majolica,” (Pages 8 and 15, Fig. 4.)

TILES, MAHOMMEDAN.—These date from the period of Mahomet, as their name indicates, and are described by Burekhardt, who was fortunate enough to gain access to his tomb in the Mosque of Medina, built in A.D. 707. He describes the columns as “cased for half their height with bright glazed green tiles or slates, decorated with arabesques of various colours.” M. Botta procured a tile taken from the tomb itself, which is in the royal museum at Sèvres. It is covered with a fine glaze, the pattern is divided longitudinally into two parts by a black band, one side being green (the sacred colour), and the other blue. When the Mahommedans, in A.D. 1101, extended their empire over half of the continent of Asia, they introduced tiles and architectural ornaments in the construction of their mosques, specimens of which may be seen in the museum of the East India Company, who possess glazed tiles from Gowr, the ancient capital of Bengal, others from Golconda, and from Nepaul, all of Mahommedan manufacture. Similar tiles are

* Pages 59, 66, 69.

met with in Syria according to Dr. Russell;* and at Adrianople, according to Lady Mary W. Montague. In Africa, also, glazed tiles were used by the Arabs in their mosques and palaces, as recorded by Mr. Windus in 1721,† and Captain Kennedy in his work upon Algeria.‡ Some from the latter place are figured in the Atlas of the Musée Céramique.

TILES. NORMAN.—Among the earliest specimens of Norman tiles are those described by Lord Henniker§ as forming the pavement of the guard-chambers|| of an ancient palace of King William the Conqueror, at Caen, built in the eleventh century. “The floor is paved with tiles, each near five inches square, baked almost to vitrification. Eight rows of these tiles, running from east to west, are charged with different coats of arms, generally said to be those of the families who attended Duke William in his invasion of England. The intervals between each of these rows are filled up with a kind of tessellated pavement, the middle whereof represents a maze or labyrinth. The remainder of the floor is inlaid with small squares of different colours, placed alternately, and formed into draught or chess boards for the amusement of the soldiery while on guard.” These tiles are now in the museum of the

Fig. 109. Norman Tile.

Fig. 110. Norman Tile.

Society of Antiquaries at Somerset House, having been presented by Lord Henniker. Two specimens, one bearing the

* Russell's Aleppo.

† Pp. 101 and 221.

‡ “Algeria and Tunis in 1845.”

§ Two letters, addressed to the Society of Antiquaries, on the origin, antiquity,

and history of Norman tiles stained with armorial bearings.

|| This chamber is now wholly destroyed. It was first noticed by Ducarel, in his *Tour in Normandy*, published in 1767.

arms sometimes attributed to William the Conqueror, the other those of France, are here given. (Figs. 109, 110.)

Twenty of these tiles, which were taken up in the summer of 1786, are figured in the "Gentleman's Magazine," vol. lix., p. 24, where they are described as glazed earthenware, and the vitrified colours upon the surface with which they are ornamented, of a light grey and black,* and the tiles themselves as being reported by the monks to have been laid down in the floor in the time of William the Conqueror. It is a point, however, generally admitted by antiquaries, that no armorial bearings existed at all at the period above mentioned. As they did not, a later date† must be assigned to the tiles.

Some of the best specimens of these tiles that have been found of the date of the twelfth century, are those at St. Pol de Leon in Lower Brittany. In the Abbey of Voulton, near Provins, founded in the thirteenth century by Queen Blanche, mother of St. Louis, there are ancient tiles of which the ground is red, with ornaments in yellow, some having a lion, some a cross composed of "culots enfilés," with a fleur-de-lis in each angle, the fleur-de-lis being that of St. Louis, as is evident from its form. Similar tiles have been met with in the Château of Fontainebleau in taking up the floor of one of the rooms occupied by that monarch.

TILES, PERSIAN.—These date from the tenth century, and are described by Pietro delle Valle,‡ who travelled in Persia in 1617. The French author of the "Beautez de la Perse," who was, in 1665, at the court of Shah Abbas,§ Tavernier, || and Chardin, all describe the tiles in the mosque at Com, the most celebrated in the East, in which the descendants of Ali are interred. Chardin describes it as lined "with square China tiles, painted in Moresco work, and adorned with gold and azure."¶ W. J. Beck, Esq.,

* These tiles are now at Mavesyn Ridware, Staffordshire, in a sepulchral chapel belonging to the Chadwick family.

† Their date is probably the earlier part of the thirteenth century.

‡ Vol. i., Letter 1.

§ Paris Edition of 1673, p. 12.

|| Tom. i., p. 58.

¶ Travels in Persia, sec. 20.

in his manuscript journal, notices the ruins of the mosque at Sultaneah, the walls, inside and out, being cased with enamelled tiles of deep blue, with yellow and white scrolls and devices. These tiles are generally in arabesque patterns, sometimes mingled with flowers, and animals. The latter characteristic distinguishes them from the Arabic patterns, in which no representation of animal life is to be discovered. Some Persian tiles, lately received at the Musée Céramique at Sèvres, are described as about nine inches square, of the most splendid colours, blue pattern upon a white ground, with oblong tiles of smaller size, which formed the border.

TILES, SPANISH.—See “Azulejo.” Mr. Ford has a good collection (seventy-six) of these, both Moresco and Spanish. The Saracens conquered Sicily in A.D. 827, and adorned the great mosque at Palermo with coloured tiles similar to those of the Alhambra. Many of these have been inserted in the walls of the Duomo di Montreale and the Palazzo della Ziza. Mr. Gally Knight found Saracenic tiles at Cefalu. Mr. Ford discovered at Melazzo a kitchen entirely covered with tiles of Sicilian manufacture, evidently copied from Saracenic patterns. This species of decoration of houses was of old held in high esteem, and a mark of wealth in the possessors, whence arose the old Spanish proverb, “Nunca hará casa con azulejos.” (He will never have a house adorned with glazed tiles). That is, he will never thrive, or be a rich man.

TROPHIES. TROFEI, Ital.—Paintings of ancient and modern arms, musical and mathematical instruments, with open books, which cover the surface of dishes, and of majolica.

TUMULUS. BARROW.—The burying-place of various aboriginal tribes. It contains either the skeleton itself, or the ashes of the deceased, with arms, utensils of metal, and pottery. Conformably with a custom almost universally prevalent of burying with the dead, objects which had been useful to them when alive, many of these vases contained wine, milk, oil, fruits, and a variety of similar offerings. This custom appears also to

have been extended to childrens' obsequies, as toys of pottery (Fig. 98) have been found in children's tombs, both in Greece and Germany.*

Fig. 111. Tumulus with Skeletons.† (Brongniart.)

Fig. 111 represents a family tomb, found in the centre of a tumulus at Unterweeden, near Oberfarrenstadt, in Saxony, placed, like all of that district, due east and west; it was carefully closed, and divided transversely into two chambers, with a skeleton in each, and bottle-shaped urns, with other pieces of pottery.

Fig. 112. Tumulus with Ashes.† (Brongniart.)

Fig. 112 represents another kind of tomb, formed of irregular bloc^k of stone, also under a tumulus, but containing no skeleton. It would appear that the body had been burned, and the ashes placed in the urns inclosed in the tomb. This was found near Radesberg, not far from Dresden.‡

* Millingen, Introd.

† Figs. 111, 112 are taken from Bergner in Dr. F. Kruse' *Deutsche Alterthümer*.

‡ Brongniart, *Traité*, tom. i., p. 471.

The following are drawings of the Greek tombs of Cam-

Fig. 113. Tomb, near Nola. (D'Harcenville.)

pania. Fig. 113 represents a sepulchral chamber, near Nola, and shows the position of the vases and the body.

Fig. 114. Vases in Tombs. (D'Harcenville.)

Fig. 114 is a tomb in cut stone.

The celebrated Etruscan tomb, brought home by Campanari is to be seen, in detached pieces, in the British Museum.

TUREEN, from the French *terrine*.—A vessel used for holding soup at table ; a smaller kind is called from its form a boat, such as sauce-boat, &c.

URN.—A classical form of vase of which the mouth is generally narrower than the body (Fig. 115). It is particularly used to

Fig. 115. Urn, black. Norfolk. (British Museum.)

designate those vessels which, found in the tumuli, contain the ashes and bones of the dead, but the term is also (incorrectly)

Fig. 116. Urn. Mecklenburg. (Brongniart.)

applied to vessels of all descriptions found in tombs or barrows. One of the most characteristic specimens yet discovered, was

found at Buxton Common, near Norwich, inverted and placed over a small vessel containing calcined bones. It was surrounded by many other vessels of similar description. Fig. 116 represents a small urn about ten inches high.

VASES.—This term is generally applied to all vessels adapted either for ornament or use, though if it be intended for a specific purpose it bears some other denomination.

We here give the names of the principal sorts of ancient vases, given by Mr. Dennis in his valuable work on “The Cities and Cemeteries of Etruria,” after the nomenclature of M. Gerhard, as his system is generally adopted. To describe them here, would be to transgress the limits of this work. They are classed according to the purposes they served:—

Class I. Vases for holding wine, oil, or water—*amphora*, *pelice*, *stamnos*.

II. Vases for carrying water—*hydria*, *calpis*.

III. Vases for mixing wine and water—*crater*, *celebe*, *oxybaphon*.

IV. Vases for pouring wine, &c., jugs—*ænoché*, *olpe*, *prochéus*.

V. Vases for drinking-cups and goblets—*cantharus*, *cyathus*, *carchesion*, *holcion*, *cyphus*, *cylix*, *lepaste*, *phiale*, *ceras*, *rhyton*.

VI. Vases for ointments or perfumes—*lecythus*, *alabastron*, *ascus*, *bombylios*, *aryballos*, *cotyliscos*.

VASES, ETRUSCAN.—From the circumstance of the ancient vases being first found in Etruria, the name of “Etruscan” continued erroneously to be given to all those which were afterwards discovered in Magna Græcia and other Greek colonies in Italy, and which are clearly of Greek origin and manufacture. The distinction between the Etruscan and Greek vases however is now better understood, and can be known by consulting the many works upon the subject, particularly that of Mr. Dennis.

VASES, GREEK.—Few remains of antiquity have excited more interest than the specimens of the beautiful pottery, chiefly lustrous

and painted, of Greece, her colonies, and her conquests. The variety and elegance of the forms which pervade every description of this ware, the singularity and beauty of the designs, no less than the extraordinary composition of the subjects of the pictures, have all combined to render it peculiarly attractive. The thinness and lightness of this ware are much to be admired. That it was an object of ambition to excel in these respects, is known from the story of a master and his pupil, who contended which could throw the thinnest clay, and whose two Amphoræ, the result of the trial, were preserved in the temple at Erythra.*

The fictile vase-painting of the Greeks was a distinct art of itself, and was practised by a distinct class of artists. A part of Athens was called *Keramicus*, from being inhabited by potters. Statues were erected and medals struck in honour of the most celebrated potters, and their master-pieces were publicly exhibited at the Panathenæa,† and were given, with some oil from the sacred olive tree in the Acropolis, as prizes to the victors at the games. These Panathenæic vases seem to have been buried with their owners, for they have been discovered only in tombs. They were of large size; some of those which have been dug up are two feet high. They represent on one side the figure of Athena, on the other the various contests and games, in which these vases were given as prizes.

D'Harcenville supposes that vase-painting had entirely ceased about the time of the destruction of Corinth, and that the art of manufacturing vases began to decline towards the reign of Trajan, and arrived at its last period about the time of the Antonines and Septimius Severus. Vase-painting had evidently ceased long before the time of Pliny, for he states that painted vases were more valuable than even the Murrhine vases, but the manufacture of the vases themselves appears to have

* Pliny, xxxv. 46.

† The great Athenian festival in honour of Athena, the protectress of the city, and celebrated by all the Attic tribes conjointly, by religious solemnities, games, and amusements.

‡ H. N., xxxv. 46.

been still extensive, as he mentions sixteen celebrated potteries in his own time. Even in the time of the Empire, painted vases were termed “*operis antiqui*,” and were then sought

Fig. 117. Greek Vase. (Dodwell's Greece.)

for in the ancient tombs of Campania and Magna Græcia. Suetonius * mentions the discovery of some vases of this description in the time of Julius Cæsar, in clearing away some very ancient tombs at Capua. It is also remarkable that not a single painted vase has yet been discovered either in Pompeii, Herculaneum, or Stabiae, which is of itself almost sufficient to

* Jul. Cæs., 81.

prove that vase-painting was not then practised, and also that painted vases were extremely rare.

Fig. 117 represents a vase found in the neighbourhood of Corinth, which was brought home by Mr. Dodwell.

Fig. 118 is a specimen from the collection of the late Mr. Beckford, representing Bacchus upon the Dromedary. It sold for 200 guineas. The figures were enriched with beaten gold.

Fig. 118. Greek painted Vase. (Coll. Beckford.)

* Smith's Dictionary of Greek and Roman Antiquities, p. 907.

TABLE,

SHOWING THE VARIOUS CLASSES OF POTTERY AND PORCELAIN.

SOFT POTTERY.

THIS class was produced from the most ancient period down to the 15th century, and its peculiar characteristics are,—soft paste, which may be scratched with a knife—composed of sand, clay, and lime (*argile, sableuse, calcarifère*), and generally, fusibility at the heat of a porcelain furnace.

These soft wares are divided into four kinds, viz. :—

1. UNGLAZED (<i>mattes</i>).	3. GLAZED (<i>vernissées</i>).
2. LUSTROUS (<i>lustrées</i>).	4. ENAMELLED (<i>émaillées</i>).

First Class.

Soft ware unglazed, (Fayence matte).

This Pottery consists of—

- 1st. Ancient bricks and tiles formed in moulds.
- 2nd. Jars and urns turned on the wheel or lathe.

The second division of this class, which is of a porous texture, and opaque, will be best classified by a division into four groups, according to colour :—

1st Group.	Pale yellow, or fawn colour.
2nd „	Dull red, passing to red brown.
3rd „	Ashy grey, more or less deep.
4th „	Dead black, or shining, either by polishing or having an anthracitic lustre.

FIRST GROUP.

Pale yellow or fawn colour, so faint as nearly to approach to dirty white.

EXAMPLES.

Egypt : Utensils and vases of Thebes.

Greece : Amphoræ of Tarentum.

Rome : Water-jars, or cisterns, and amphoræ.

Spain { *Moorish* } Tinajas, jars, and drinking cups.
 { and }
 { *Catholic.* } Alcarrazas, tinajas, &c.

Italy, Algeria : Jars, amphoræ, and hydrocérames.

England, France, &c. : Sugar-moulds, culinary and household vessels, pitchers, pipkins, plates, and pans.

SECOND GROUP.

Dull red, passing to red brown.

EXAMPLES.

Egypt : Cones of mummies ; vases, painted in the times of the Ptolemies.

Greece (*Ancient*) : Of all localities and all forms.

(*Modern*) : Of the Archipelago, bottles, and other pieces.

Gallo and Anglo-Roman : Of different places, principally bottles used by travellers.

Peru (*Ancient*) : Large amphoræ, bottles, figures.

(*Modern*) : Of all forms and for all purposes.

Chile (*Modern*) : Of Talcuhuano ; of all forms and for all purposes.

India and Cochin China : Of Pondicherry ; of all forms and for all purposes.

France, England, and all countries where common pottery is made : Boilers, chimney-pots, &c., milkpans, bottles, sugar-moulds, and most ordinary and common red ware.

THIRD GROUP.

Ashy grey—more or less deep.

EXAMPLES.

Egypt : Hydrocérames.

German, Slavonian, Scandinavian, and Gallo-Celtic : Funeral vases, &c., in tumuli, barrows, and burial places in Germany, England, &c.

Rome : Common vessels, in all countries once occupied by the Romans.

Corsica : Funeral urns.

FOURTH GROUP.

Dead black, or shining, either by polishing or anthracitic lustre.

EXAMPLES.

Etruria : Volterra, &c. Vases, &c.

Gaul (*Ancient*). Ditto.

India : Bengal. Various utensils.

America : Peru. Ditto.

France : Cessal, Department of Allier, &c. Ditto.

England : Black ware of Staffordshire.

Portugal : Schavo, made black by smoke.

Black, polished, or shining by friction.

EXAMPLES.

Jutland, Madagascar, Columbia : Common coarse wares of these countries.

Black, with anthracitic lustre.

EXAMPLES.

India : Calcutta—bottles, &c.

Holland : Black bricks.

Second Class.

Soft ware—lustrous (Fayence lustrée.)

This pottery is distinguished from all other kinds by the following characteristics :—

Paste : Homogeneous—fine, but of loose texture—tender smooth fracture, more or less coloured—yellow-reddish or greyish.

Surface : Shining from a very thin vitreous covering, alkaline (*alcalifère*), reddish, and often of a fine black. The sound dull.

Workmanship good, made either by the lathe or in a mould.

EXAMPLES.

Egyptian, Tyrrhenian, and Phœnician,	} In Tombs. }	Vessels of all descriptions.
Etruscan,		
Greek,		
Roman,		

Third Class.

Soft ware, glazed (Fayence vernissée.)

Paste : Homogeneous, tender, earthy fracture, porous texture, opaque, coloured, coated with a thick glazing, transparent and coloured, plumbiferous.

Manufacture : Coarse and quickly done, sometimes turned, but more generally worked into form by the fingers, without either models, moulds, or lathe.

This class comprises principally vessels or utensils for domestic purposes, the common tiles and coarse pottery in general use.

Colours : Red, brown, yellow, green.

EXAMPLES.

Common pottery of all European nations.

Common pottery of Asia, Africa, and America.

Fourth Class.

Soft ware, enamelled (Fayence émaillée.)

Paste: Opaque, coloured, or whitish, soft, loose texture, earthy fracture, covered with a thick enamel, which is generally composed of stone or quartzose sand, with oxides of tin and lead, whence the term *stannifère*.

This ware is susceptible of being decorated with paintings of great delicacy.

EXAMPLES.

Persia: Vases, tiles, &c., from ruins of mosques.

Arabia and Spain: Ancient, Moorish, and modern Catholic, at Valencia, and the Triana at Seville.

Italy: Luca della Robbia fabrics, Majolica, or Faenza ware.

France: Palissy ware; Nevers, early manufacture.

Flanders and Holland: Delft and pottery.

Germany: Nuremberg and Franconian products.

HARD POTTERY (*Fayence, à pâte dure.*)

The character of hardness distinguishes this pottery from the preceding class, and that of opacity from porcelain.

This pottery is not to be scratched by the knife; is opaque, argilo-siliceous, infusible, and is the production chiefly of the sixteenth to the eighteenth centuries, and consists of two classes:—

1. FINE EARTHENWARE (*Fayence fine*); and
2. STONEWARE (*grès cérame*).

First Class.

Fine Earthenware (Fayence fine.)

Paste: without colour, glazing, plumbiferous.

EXAMPLES.

France : Fayence of Henry II.'s time.

England : Elizabethan ware ; Queen's and Wedgwood ware.

Italy : Terraglia of Doccia, Florence, &c.

Holland and Germany : Pipe manufactures.

Second Class.

Stoneware (Grès Cérame.)

Paste : coloured, dense, very hard ; sonorous, opaque more or less, finely granular, with or without glazing, varnished, lustrous, coated with a silico-alkaline glaze, or glazed by the decomposition of common salt.

This class is divided into common stoneware, and fine stoneware.

FIRST SPECIES.

Common Stoneware.

EXAMPLES.

Flanders and France : Jars and bottles.

Germany : Cologne ware, crucibles, &c.

England : Burslem, Vauxhall, and Lambeth wares.

SECOND SPECIES.

Fine Stoneware.

This kind differs from the preceding in the superior composition of its paste.

EXAMPLES.

China and Japan : Vases, jars, &c.

Germany, Flanders, and Holland : Jugs, bottles, &c.

France : Jugs, bottles, &c., of Beauvais.

England : Coloured wares of Wedgwood.

PORCELAIN.

Translucid, argilo-siliceous, alkaline, becoming soft again by heat.

This division is divided into three classes :—

1. PORCELAIN, HARD PASTE.
2. PORCELAIN, NATURALLY SOFT DITTO (*tendre naturelle*).
3. PORCELAIN, ARTIFICIALLY SOFT DITTO (*tendre artificielle*).

First Class.

Porcelain—Hard Paste.

This pottery is characterised by a paste, fine, hard, translucid, made of kaolin, or decomposed feldspar.

The glaze consists of quartzose feldspar, either alone or mixed with gypsum, but always without lead or tin.

EXAMPLES.

China and Japan ; Germany ; Sèvres, since 1769.

Second Class.

Porcelain—naturally soft Paste.

The expression soft does not apply to the actual hardness of the paste, but to the feeble resistance of this porcelain to the action of a high temperature when compared to hard paste, and also to the softness of the glaze, which can be scratched by the knife.

The term “naturally soft” is intended to apply to the nature of the substances of which the paste is composed, which are naturally soft ; whereas the term “artificially soft” is intended to imply that substances naturally hard in themselves, are rendered soft by the application of salts, alkali, and other like substances. The naturally soft porcelain is almost exclusively of English production ; the artificially soft, of French and other continental countries.

EXAMPLES.

England : Bow, Chelsea, Derby, Worcester, Staffordshire.

Third Class.

Porcelain—Paste artificially soft.

This class is divided into fine and common :—

FINE.—EXAMPLES.

France : Vincennes and Sèvres, St. Cloud, Sceaux.

Italy : Capo di Monte, Naples.

Spain : Buen Retiro, Madrid.

COMMON.—EXAMPLES.

France : Tournay, St. Amand, and the common white ware used in France, called white Sèvres.

MARKS AND MONOGRAMS

FOUND UPON POTTERY AND PORCELAIN.

IN giving the following collection of fac-similes of the marks which are found upon Pottery and Porcelain, it should be premised that though a genuine mark will enable a person at once to decide upon the locality of the ware, the absence of it does not discredit the originality of the piece. The Ceramic student should also observe whether the glaze lies over the mark, for in that case it is evident that it was affixed in the usual way before the piece was glazed; but, if not, it must have been put on subsequently, and probably for fraudulent purposes.

Those monograms only are given which have been copied from the specimens themselves, or where the author has not had an opportunity of seeing them, they have been taken from MM. Brongniart and Riocreux's "*Description du Musée Céramique de Sèvres*."* The marks of the modern fabrics are not included.

* These are marked with an asterisk.

MARKS AND MONOGRAMS.

POTTERY.

THE early productions had seldom any mark affixed to them. The first Monograms noticed are those upon the Italian Majolica.

Italy. (Majolica.)

I P

PESARO. Being the monogram of MAESTRO
GERONIMO, IERONIMO PESARI,
1542. (From Passeri.)

^ D ^

CASTEL DURANTE.

Italy—(continued).

FAENZA.

GUBBIO.

GIORGIO ANDREOLI.
Blue.

„ Afterwards, when he was
ennobled, MAESTRO
GIORGIO.

URBINO. Seal of ORAZIO FONTANA.
(From Passeri.)

„ * Monogram of the Painter,
ALFONSO PATANAZZI.
(From Passeri.)

UNKNOWN. Reduced scale.

Italy—(continued).

UNKNOWN. Reduced scale.

Italy (other Pottery).

* NAPLES.

,, * Another.

,, * Another.

,, * Another.

* FLORENCE.

Another piece, in the
Musée Céramique,
has an F in blue.

Italy—(continued).

VENICE. Seventeenth century.

France.

* BERNARD PALISSY. Graved with a point.

* NEVERS.

„ Another. A specimen in the Musée Céramique has the monogram of JACQUES SENLIS, a celebrated potter of the eighteenth century.

* ROUEN. This is the distinctive mark of the Royal Manufacture of Louis XIV. The letters which accompany the fleurs-de-lis are probably the monograms of the painter.

France—(continued).

ROUEN. Blue.

,, * Blue.

,, Dingy blue ; ware painted
in blue, red, yellow, &c. ;
no bright colours. There
are many other marks to
the Fayence of Rouen.

Old Germany (Nassau).

HÖCHST-UPON-THE-MAIN. Blue.

Holland.

DELFT. Blue. There is a great variety in the
marks of the Delft ware. M. Bron-
gniart gives nineteen, copied from
specimens in the Musée Céramique.

England.

SALOPIAN.

Blue.

WORCESTER.

Blue.

„

On a specimen of Worcester porcelain, printed in black, with a portrait of Frederick of Prussia.

LEEDS.

Brown.

„

Another mark.

UNKNOWN.

On bowl; blue ground, arabesque pattern in white.

ORIENTAL PORCELAIN.

China.

永
樂
大

NANKIN.¹ From 1403 to 1425.

德 大
年 明
制 宣

„ From 1426 to 1436.

成
化

„ From 1465 to 1488.

¹ These marks were furnished to the Author by Dr. Klemm, Keeper of the Royal Collection at Dresden.

China—(continued).

明
萬

NANKIN. From 1573 to 1620.

王

„ Other marks of ditto.

珍

„ Ditto.

王

„ Ditto.

FOKIEN. Stamped.

MANDARIN. So called. Blue or red.

EUROPEAN PORCELAIN.

Germany.

DRESDEN. (SAXONY).

From 1709 to 1712. In blue.

,, From 1712 to 1715. In blue.

,, Usual mark. In blue.

,, 1720. During the directorship of
HÖROLDT. In blue. ,, 1778. During the directorship of
KÖENIG. In blue.

Germany—(continued).

DRESDEN. 1796. During the directorship
of MARCOLINI. In blue.

„ Royal Porcelain Manu-
facture. In blue.

VIENNA. (AUSTRIA.)
Imperial Manufactory. In blue.

HÖCHST. (NASSAU.)
Usually brownish red.

FURSTENBERG. (BRUNSWICK.)
Ducal manufacture. In blue.

„ Another mark.

FRANKENTHAL. (PALATINATE.)
First period. In blue.

„ Second. In blue. Mark of CHARLES
THEODORE, the ELECTOR PALATINE.

„ The initials of J. HANÜNG, the director.
Stamped.

Germany—(continued).

NYPHENBURG. (BAVARIA.)

Royal Manufactory. The arms of Bavaria. Stamped.

,, Blue

BADEN. The blade of an axe in gold.

LUDWIGSBURG. (WURTEMBERG.)

Generally called Kronenburg porcelain. First period.

,, Second period. In blue. The cypher of CHARLES EUGENE, founder of the manufactory.

BERLIN. (PRUSSIA.)

Royal Manufactory. During the directorship of WEGELY.

,, First period. In blue.

K.P.M.

,, Second period. In blue.
(See page 159.)

Germany—(continued).

FULDA. (HESSE.) In blue.

„ On porcelain figures.

RUDOLSTADT. (THURINGIA.)¹
In blue.

GROSEBRUTENBACH,
SELTZERODE,
WALLENDORF.
Greiner's three manufactories.

VEILSDORF. In blue.

LIMBACH.

„ Another mark.

ILMENAU,
BREITENBACH, and
LIMBACH. A double L.

GOTHA.

or GOTHA. 1802.

ANSPACH.

¹ The Thuringian marks are taken from the German Economic Cyclopædia.

Germany—(continued).

GERA. (THURINGIA.)

Russia.

PETERSBURG. Imperial Manufacture. In blue.
 Monogram of the Emperor
 NICHOLAS. The porcelain of
 the time of the Empress
 CATHERINE II.; bears her
 monogram or the Russian E.

Holland.

AMSTERDAM. In blue.

,,

In blue.

HAGUE.

In gold or blue.

Denmark.

COPENHAGEN. Royal Manufactory. In blue.

Switzerland.

ZURICH.

In blue.

“NIONS” ou “NYON.”
(Canton de Vaud.)

”

Another.

Belgium.

TOURNAY.

In blue or gold.

MARKS NOT KNOWN. Blue.

”

On figures. Blue.

”

Ditto. Blue.

”

Marks not known—(*continued*).

MARKS NOT KNOWN. Stamped.

”

”

Blue.

”

In red.

”

A lion and cypher in blue. In possession of Evelyn John Shirley, Esq.

”

In blue. Thin translucent porcelain; probably German fabrication.

”

In blue. Moulded or reeded surface, and a garland of blue flowers round the rim. Paste and glaze not unlike Worcester.

England.

	CHELSEA.	(Earliest.) Imperfect kind of porcelain; white ground, pale-green border.
	„	Mark generally about half the size of this; the earliest stamped; rust, red, afterwards gold or red.
	DERBY.	Usually in pink or violet.
	DERBY-CHELSEA.	Usually pink or gold.
	WORCESTER.	In blue or red.
	„	In blue, under the glaze.
	SHROPSHIRE.
	SWANSEA.	Stamped under "Swansea," in red.
	NANTGARROW.	Name in red, or stamped.

England—(continued).

MARKS NOT KNOWN. Rather larger than original :
mark in indigo blue, or
blue and white early-printed
design, in imitation of
Oriental. Early period.

„

On similar porcelain ; early-
printed manufacture.

„

Or rather, perhaps, •

On blue and white early-
printed porcelain, an archi-
tectural design of European
character or a landscape,
with remains of architec-
ture.

„

Sometimes white porcelain,
with gold edge ; sometimes
white porcelain, with small
flowers : the paste creamy-
white, light, and very
porous ; the gold thickly
and well laid on.

*France.**

ST. CLOUD. From 1702, when it was privileged by Louis XIV. (See page 199.)

CHANTILLY. Blue, sometimes red, under the glaze.

MENECY. Under the patronage of the Duke de Villeroi. Graved with the hand, rarely in colours.

SCEAUX-PENTHIÈVRE. 1773.

CLIGNANCOURT. Indicating the period of the protection of the Duke of Orleans. 1750—1770. Blue, graved in the moist clay.

„ Cypher of M. Deruelle, manufacturer. 1775—1780. Stencilled in red.

„ When under the protection of Monsieur, brother of the king. 1785—1792. Stencilled in red.

* These marks are from the “Description du Musée Céramique.”

*France—(continued).***MP**

ELLIOLES.

Monnier the manufacturer.
1766.**BR**

BOURG-LA-REINE. 1773.

AR

ARRAS.

Blue, under the glaze.

H

,,

Faubourg St. Lazare.
Hanſing, manufacturer.
1773.**MAP**

,,

Faubourg St. Antoine.
Morelle, manufacturer.
1773.**S**

,,

Faubourg St. Antoine.
Souroux, manufacturer.
1773.

,,

Gros-Caillou. Advenir-
Lamarre, manufacturer.
1773.

,,

Rue Thiroux. "Porcelaine
de la Reine." 1785—
1792. Stencilled in red.**A**

,,

Rue de Bondy. Dihl and
Guerhard, manufac-
turers. In gold or colour,
traced with a brush.

PARIS.

Rue de Bondy. "Angou-
lême Porcelain." 1785
—1792. Stencilled in
red.

France—(continued).

PARIS. Rue de Crussol. "Prince of Wales's Porcelain." Manufactory of Charles Potter, about 1790. Stencilled in red.

„ Rue Fontaine-au-Roi, called "de la Courtille," 1773. Blue, in the moist clay.

NIEDERVILLER (MEUSE).

Cypher of Fr. Lanfray. Stencilled in blue, on the moist clay.

BELLEVILLE (SEINE AND MARNE).
Blue, in the moist clay.

SÈVRES. 1753 to 1760. Blue. During this period the form of the double L was less flowing than later. (See page 200.)

„ 1760 to 1792. Blue.¹

¹ The letter or letters within the cypher denote the year in which the piece was made, and is explained in another table.

France—(continued).

SÈVRES. Republican Period. From 1792 to 1800. These three monograms of the French Republic were indifferently employed, always followed by the word "Sèvres," but the custom of marking the date of the piece was not resumed until 1801.

or

R.F.

„ At the beginning of 1800, the Republican monogram was discontinued, and the "Sèvres" mark alone used. In 1803, the mark "M N^{le}. Sèvres" was stencilled in red, which was substituted in 1804—1809 by "M Imp^{le}." (See page 200.)

Italy, Spain, and Portugal.

TURIN (VINEUF). In blue.

VENICE. In brownish red.

BASSANO (LE NOVE) In blue or red.

FLORENCE (DOCCIA).

Stamped. In gold on the richest specimens.

NAPLES (CAPO DI MONTE).

First period ; stamped.

Second period ; blue or red, graved in the moist clay.

MADRID (BUEN RETIRO).

In the fine pieces the fleur-de-lis is traced in blue *above* the glaze, in those of inferior quality it is applied in relief. The monogram of Charles III. is graved in the paste.

OPORTO (VISTA ALLEGRE).

In gold or colours.

TABLE
OF
MARKS AND MONOGRAMS
OF THE PAINTERS, DECORATORS, AND GILDERS EMPLOYED IN THE
Royal Manufactory of Sèvres,
FROM 1753 TO 1800.
EXTRACTED FROM CATALOGUE OF THE MUSÉE CÉRAMIQUE.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
	ARMAND.	Birds, Flowers, &c.
	ASSELIN.	Portraits, Miniatures, &c.
	BAR.	Detached Bouquets, &c.
	BARRAT.	Garlands, Bouquets.
	BAUDOIN.	Ornaments, Friezes, &c.
	BERTRAND.	Detached Bouquets.
	BIENFAIT.	Gilding.
	BINET.	Detached Bouquets.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>Sc</i>	BINET, (M ^{MR.}) <i>née</i> SOPHIA CHANOU.	Garlands, Bouquets.
	BOUCHET.	Landscape Figure and Ornaments.
<i>Y.</i>	BOUILLAT.	Flowers, Landscapes.
<i>B.</i>	BOULANGER.	Detached Bouquets.
<i>Bn.</i>	BULIDON.	Detached Bouquets.
<i>m.b</i> or <i>MB</i>	BUNEL, (M ^{MR.}) <i>née</i> MANON BUTEUX.	Detached Bouquets.
	BUTEUX, (Sen.)	Flowers, Emblems, &c.
<i>g.</i>	BUTEUX, (Eldest Son.)	Detached Bouquets, &c.
	BUTEUX, (Younger Son.)	Pastoral subjects, Children, &c.
	CAPELLE.	Various Friezes.
	CARDIN.	Detached Bouquets.
<i>C.</i>	CASTEL.	Landscape, the Chase, Birds.
	CATON.	Pastoral subjects, Children, Portraits.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
	CATRICE.	Flowers, detached Bouquets, &c.
<i>ch.</i>	CHABRY.	Miniatures, Pastoral subjects.
	CHANOU, (M ^{ME} .) <i>née</i> JULIA DUROSEY.	Detached Flowers, Light Friezes, &c.
<i>c. p.</i>	CHAPUIS, (the Elder.)	Flowers, Birds, &c.
<i>jc.</i>	CHAPUIS, (the Younger.)	Detached Bouquets.
	CHAVAUX, (Sen.)	Gilding.
<i>j. n.</i>	CHAVAUX, (Jun.)	Detached Bouquets, Gilding.
	CHOISY, (DE).	Flowers, Arabesques.
	CHULOT.	Emblems, Flowers, Arabesques.
<i>c. m.</i>	COMMELIN.	Detached Bouquets, Garlands.
	CORNAILLE.	Flowers, detached Bouquets.
	COUTURIER.	Gilding.
	DIEU.	Chinese, Chinese Flowers, Gilding, &c.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
K.	DODIN.	Figures, various subjects, Portraits.
<i>DR</i>	DRAND.	Chinese, Gilding.
<i>D.</i>	DUSOLLE.	Detached Bouquets, &c.
DT.	DUTANDA.	Detached Bouquets, Garlands.
<i>X</i>	EVANS.	Birds, Butterflies, Landscapes, &c.
F	FALOT.	Arabesques, Birds, Butterflies.
⋄	FONTAINE.	Attributes, Miniatures, &c.
♡	FONTELLIAU.	Gilding, &c.
<i>Gd.</i>	GERARD.	Pastoral subjects, Miniatures.
<i>V. t</i>	GERARD, (M ^{MR.}) <i>née</i> VAUTRIN.	Detached Bouquets, Light Friezes.
<i>R</i>	GIRARD.	Arabesques, Chinese, &c.
<i>Gt.</i>	GREMONT.	Garlands, Bouquets.
<i>X.</i>	GRISON.	Gilding.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>jh.</i>	HENRION.	Garlands, detached Bouquets.
<i>hc.</i>	HERICOURT.	Garlands, detached Bouquets.
<i>ff.</i>	HILKEN.	Figures, Pastoral subjects, &c.
<i>Z.</i>	JOYAU.	Detached Bouquets, &c.
<i>j.</i>	JUBIN.	Gilding.
<i>G</i> or <i>L.R</i>	LA ROCHE.	Detached Bouquets, Garlands, Emblems.
<i>L^e</i>	LE BEL, (the Elder.)	Figures & Flowers.
<i>LB</i>	LE BEL, (the Younger.)	Garlands, Bouquets, &c.
<i>LL</i> or <i>LL</i>	LECOT.	Chinese, &c.
<i>Lg</i> or <i>Lc</i>	LE GUAY.	Gilding.
	LEGUAY.	Miniatures, Children, Chinese.
<i>L</i> or <i>L</i>	LEVE, (Sen.)	Flowers, Birds, Arabesques.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>f</i>	LEVE, FELIX.	Flowers, Chinese.
<i>P.B.</i>	MAQUERET, (M ^{ME} .) <i>née</i> BOUILLAT.	Detached Bouquets.
<i>s</i>	MERAULT, (the Elder.)	Divers Friezes, &c.
<i>9</i>	MERAULT, (the Younger.)	Bouquets, Garlands, &c.
<i>X.</i>	MICAUD.	Flowers, Bouquets.
<i>m</i> or <i>M.</i>	MICHEL.	Detached Bouquets.
<i>M</i>	MORIN.	Marine and Military subjects.
	MUTEL.	Landscape.
<i>ng</i>	NIQUET.	Detached Bouquets, &c.
	NOEL.	Flowers, Ornaments.
<i>SD</i>	NOUAILHIER (M ^{ME} .) <i>née</i> SOPHIA DUROSEY.	Detached Flowers, Light Friezes.
<i>L.S.</i>	PARPETTE, D ^{LE} . LOUISON.	Detached Flowers, Garlands.
<i>f</i>	PFEIFFER.	Detached Bouquets.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>p.</i>	PIERRE, (the Elder.)	Flowers, detached Bouquets.
<i>p. 7.</i>	PIERRE, (the Younger.)	Bouquets, Garlands.
<i>S. t.</i>	PITHOU, (the Elder.)	Portraits, historical subjects.
<i>S. j.</i>	PITHOU, (the Younger.)	Figures, Flowers, and Ornaments.
	POUILLOT.	Detached Bouquets.
HP.	PREVOST.	Gilding.
	RAUX.	Detached Bouquets.
	ROSSET.	Landscapes, &c.
<i>RL.</i>	ROUSSEL.	Detached Bouquets.
<i>S. h.</i>	SCHRADRE.	Birds, Landscape.
	SINSSON.	Flowers, Groups, Garlands, &c.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
	SIOUX.	Detached Bouquets, Garlands, &c.
	TAILLANDIER.	Detached Bouquets, Garlands.
	TANDART.	Groups of Flowers, Garlands, &c.
	TARDI.	Detached Bouquets, &c.
	THEODORE.	Gilding.
	TREVENET, (Sen.)	Flowers, Cartels, Groups, &c.
	TREVENET, (Jun.)	Ornaments, Friezes, &c.
	VANDE.	Gilding, Flowers.
	VAVASSEUR.	Arabesques, &c.
	VIELLARD.	Emblems, Ornaments, &c.
	VINCENT.	Gilding.
	XROWET.	Arabesques, Flowers, &c.

CHRONOLOGICAL TABLE

OF THE LETTERS

EMPLOYED AT THE SÈVRES MANUFACTORY FROM 1753 TO 1817

TO INDICATE THE YEAR IN WHICH THE PIECE WAS DECORATED.

Extracted from the "Description du Musée Céramique."

A 1753	AA 1777	An IX (1801)	T. 9.
B 1754	BB 1778	X (1802)	. X
C 1755	CC 1779	XI (1803)	. 11
D 1756	DD 1780	XII (1804)
E 1757	EE 1781	XIII (1805)
F 1758	FF 1782	XIV (1806)
G 1759	GG 1783	1807	. 7.
H 1760	HH 1784	1808	. 8.
I 1761	II 1785	1809	. 9.
K 1762	KK 1786	1810	. 10.
L 1763	LL 1787	1811	. oz.
M 1764	MM 1788	1812	. dz.
N 1765	NN 1789	1813	. tz.
O 1766	OO 1790	1814	. q. z.
P 1767	PP 1791	1815	. gn.
Q 1768	QQ 1792	1816	. sz.
R *1769	RR 1793	1817	. d. s.
S 1770	<p>The change of era caused this mode of marking the date to fall into disuse, and, from this period until 1800, it is found only on rare examples. In 1801, the custom was resumed, and the letters replaced by the following signs :—</p> <p>From 1818 to 1834, when the date was commenced to be put in full, the year is expressed by the two last figures only. Thus,—18 for 1818, 19 for 1819, and so on until 1833.</p>		
T 1771			
U 1772			
V 1773			
X 1774			
Y 1775			
Z 1776			

* The extraordinary event of the Comet of 1769, suggested to the directors of the Manufactory the idea of transmitting the remembrance of it by their productions. A vase was therefore made in a spherical form, with a bronze appendage, representing the long luminous tail of the comet; and many of the painters substituted for the ordinary mark, which for this year was the letter R, the following figure :—

LA FAYENCE.

—•—
POÈME.*

CHANTONS, Fille du Ciel, l'honneur de la Fayence,
Quel Art ! dans l'Italie il reçut la naissance,
Et vint passant les Monts, s'établir dans Nevers,
Ses ouvrages charmans vont au delà des Mers.
Le superbe Plutus trop fier de ses richesses,
Meprisoit de Pallas et le goût et l'adresse ;
L'argent plait par lui-même, et les riches buffets
A la beauté de l'or doivent tous leurs attraits.
Ainsi parloit ce Dieu privé de ta lumière.
“ Je me passerai bien de ta riche matière,”
Dit Pallas, “ que sert l'or au besoin des humains ?
L'argile la plus vile est prisee en mes mains.”
Pallas dans le courroux dont son âme est saisie,
De deux terres compose une terre assortie,
La prépare avec soin, la place sur le tour,
La presse de ses mains qu'elle étend à l'entour,
Elle anime du pied la machine tournante,
Et forme cette argile avec sa main sçavante.
De ce fertile tour, (en croirai-je mes yeux,)
Sortent dans un instant cent vases curieux :

* Published in the *Mercure de France*, for August, 1734.

Ces vases sont d'abord faibles dans leur naissance,
Séchant avec lenteur, ils prennent consistance.
Puis du feu par degrés éprouvant les effets,
Deviennent à la fois plus durs et plus parfaits,
Ces ouvrages encore n'ont rien que la figure,
Il y faut ajouter l'émail et la peinture ;
Cet émail dont l'éclat et la vivacité
Des rayons du Soleil imite la beauté,
Pallas qui de Plutus dédaigne la richesse,
Compose cet émail par son unique adresse ;
Dans l'Étain calciné, dans le Plomb, vil métal,
Jointes au sel, au sablon, elle trouve un émail ;
Le tout fondu, devient plus dur que roche ou brique,
Le broyant, elle fait une chaux métallique,
Un lait, qui n'est jamais de poussière obscurci,
Elle y plonge le vase en la flamme endurci,
Le peintre ingénieux, de figures légères,
Embellit cet émail, y trace des Bergères,
Des grotesques plaisans, d'agréables festons,
Des danses, des Amours, des jeux, et des chansons,
Des Temples, des Palais, des superbes Portiques,
Respectables debris des ouvrages antiques.
L'illustre Raphaël, de Peintres le Héros,
Raphaël qui traita les sujets les plus hauts,
A daigné quelquefois s'exercer sur l'argile.
Son immortel pinceau sur un vase fragile,
Plaça mille beautés, et plus habile encor,
Il rendit le limon plus précieux que l'or.
Vous qui de Raphaël osez suivre la trace,
Animez votre main d'une nouvelle audace,

Cultivez avec soin les regles de votre art,
A l'immortalité vous aurez quelque part.
De la perfection ce n'est là qu'une image,
C'est le feu seulement qui finit cet ouvrage.
Pour la seconde fois, Vulcain, prêtez les feux,
Un émail sans éclat ne sauroit plaire aux yeux,
Sans toi, l'azur n'est rien qu'une couleur ingrate,
Tu rends cette couleur et vive et délicate,
Et l'azur par l'effort de ta flamme, fondu,
Dans le sein de l'émail se trouve confondu.
Muse ! dois-je parler de la noble élégance
De l'ouvrage, qui doit au moule sa naissance,
Dois-je parler enfin, dans mes vers peu vantés
Des émaux, des vernis par Pallas inventés ?
Du jaune que forma l'antimoine perfide ;
Du chimiste adoré, mais souvent homicide ?
Du verd, né de Venus ? du noir, de Mars le fils ?
Du rouge, que Pallas montre à ses favoris ?
Que vois-je ? j'aperçois sur nos heureux rivages,
L'Etranger chaque jour affrontant les orages,
Se chargeant à l'envi de Fayence à Nevers,
Et porter notre nom au bout de l'Univers.
Le superbe Paris, et Londres peu docile,
Payent, qui le croira ! tribut à notre Ville.
Les toits de nos Bergers, et les riches Palais,
De Fayence parées, brillent de mille attraits,
Aux tables, aux jardins, la Fayence en usage,
Meuble le financier, et le Noble, et le Sage ;
On estime son goût et sa simplicité,
Et l'éclat de l'argent cède à la propreté.

Trop jaloux des succès de l'heureuse Fayence,
Plutus en son dépit exprime sa vengeance,
" La Fayence, dit-il, n'a que frêles attraits."
Mais Pallas de Plutus repousse ainsi les traits,
" La Fayence est fragile ! en est-elle moins belle
Le plus riche cristal est fragile comme elle,
Un émail délicat et qui charme les yeux,
Par sa fragilité devient plus précieux ;
La Porcelaine enfin où le bon gout réside,
Se feroit moins chérir en devenant solide.
Plutus, ne blames point cette fragilité,
L'argile toutefois a sa solidité,
Mieux que l'or elle garde et sa forme et sa grace,
Sur l'argile jamais la couleur ne s'efface,
Non, le temps qui détruit la pierre et le métal,
Ne sçauroit altérer ni l'azur, ni l'émail."
C'est ainsi que Pallas établit la Fayence,
Pallas par ce beau trait signala sa vengeance,
Mortels, vous profitez du celeste courroux,
Pallas en sa colère a travaillé pour vous.

PIERRE DEFRANAY.

THE CASE

OF THE UNDERTAKER OF THE CHELSEA MANUFACTURE OF PORCELAIN WARE,

FROM LANSDOWN MS., NO. 829, FOL. 21.

MANY attempts towards this art have been made in Europe for a long course of years past; the success which has been met with at Dresden, has revived these pursuits in many parts of Europe.

The Empress Queen has a manufacture of her own.

The French king has one, and has patronised and encouraged several; the king of Naples has one; the late Duke of Orleans was, at the time of his death, and had been for many years, engaged very earnestly in this pursuit, but none have come up to the pattern they have been endeavouring to imitate.

Several attempts have likewise been made here, few have made any progress, and the chief endeavours at Bow have been towards making a more ordinary sort of ware for common uses.

This undertaker, a silversmith by profession, from a casual acquaintance with a chymist who had some knowledge this way, was tempted to make a trial, which, upon the progress he made, he was encouraged to pursue with great labour and expense; and, as the town, and some of the best judges expressed their approbation of the essays he produced of his skill, he found means to engage some assistance.

The manufacture was then put upon a more extensive footing, and he had the encouragement of the public to a very great degree, so that the last winter, he sold to the value of more than £3,500, which is a great deal, considering the thing is new, and is of so

great extent that it has been beyond the reach of his industry to produce such complete assortments as are required in a variety of ways. This has been a great spur to his industry, so that, notwithstanding some discouragements, the ground-plot of the manufacture has gone on still increasing.

The discouragements, besides the immense difficulties in every step towards the improvement of the art, have been from the introduction of considerable quantities of Dresden porcelain.

It was known that, as the laws stand, painted earthenware, other than that from India, is not enterable at the Custom House, otherwise than for private use, and of course becomes forfeit when offered to sale, as well as lace from France, or any other unenterable commodity; and though it was publicly sold in a great many shops, and that there were even very frequent public sales of it, it was hoped that what was exposed to sale, was chiefly the stock in hand, and when that should be got off, this grievance would cease. It has nevertheless happened quite otherwise, for not only the importations continue, and considerable parcels are allowed to pass at the Custom House as for private use, by which means the shops abound with new stock, and public sales are advertised at the very beginning of the winter, and in large quantities; but there is reason to believe, from the diminution in the price of the Dresden china, that this is done on purpose to crush the manufactory established here which was a project threatened last year.

It is apprehended that if recourse is had to the Custom House books, it will be found that considerable quantities have been entered there for private use, besides what may have been allowed to pass as furniture to foreign ministers.

This earthenware pays eightpence by the pound when entered for private use; but a figure of little weight may be worth five pounds, so that the real value of what is sold here will be found to be considerable; and, indeed, it must be so, as this ware makes an important article in a number of great shops, besides the number of public sales during the course of a winter, and the other private ways there are of carrying it about.

It may be a motive to let it be entered for private use at the Custom House, that great names are made use of there ; but it is to be regretted that either these names are often made use of without authority, or that names are often given for very mean purposes ; and as nobody is named, it may be said that a certain foreign minister's house has been for a course of years a warehouse for this commerce, and the large parcel advertised for public sale on the seventh of next month is come, or is to come from thence.

Even the right of entering this ware at all, is a doubtful point, and the affirmative is taken upon presumption, because the law says it shall not be entered for sale.

The manufacture in England has been carried on so far by great labour and at a large expense ; it is in many points to the full as good as the Dresden, and the late Duke of Orleans told Colonel York that the metal or earth had been tried in his furnace, and was found to be the best made in Europe. It is now daily improving, and already employs at least one hundred hands, of which is a nursery of thirty lads taken from the parishes and charity schools, and bred to designing and painting,—arts very much wanted here, and which are of the greatest use in our silk and printed linen manufactures.

Besides the advantage, great honour accrues to the nation, from the progress made in so fine an art, without any of those aids by which it has been set on foot and supported abroad, nor has there even been any application for new laws or prohibitions in its favour, which has been a rule in every country upon the establishment of new manufactures.

The execution of the laws which have all along been in force, and which can give no offence to anybody, it is apprehended will answer the purpose ; all that is therefore requested is, that the Commissioners of the Customs may be cautioned with regard to the admission of this ware under the pretence of private use, and that the public sale of it may not be permitted any more than that of other prohibited goods. A few examples of seizures would put a stop to this, and which cannot be difficult, as all Dresden china has a sure mark to

distinguish it by; but if this commerce is permitted to go on, the match between a crowned head and private people must be very unequal, and the possessors of the foreign manufactures will at any time, by a sacrifice of a few thousand pounds, have it in their power to ruin any undertaking of this kind here.

This must be the case at present with the Chelsea manufacture, unless the administration will be pleased to interpose and enjoin, in the proper place, a strict attention to the execution of the laws; for if, while the manufacture is filled with ware, these public sales of, and the several shops furnished with, what is prohibited, are to take off the ready money which should enable the manufacture to go on, it must come to a stop, to the public detriment and the ruin of the undertaker, as well as great loss to those who have engaged in his support.

CHRONOLOGICAL TABLE

OF

THE DISCOVERIES AND PROGRESS OF THE KERAMIC ART.

(FROM M. BRONGNIART.)

CENTURIES.	YEARS. B.C.	EVENTS.	KERAMIC ERAS.	AUTHORITIES, NOTES, ETC.	COUNTRIES.
XX.	2060 ?	Pottery in China.	Oriental Era.	There was at that time a superintendent of the Pottery (Stanislas Julien).	China.
	2122	Babylon, embellished by Semiramis.		Destroyed by Darius in 522 Enamelled bricks.	Babylon.
XIX. {	1900 to 1800	Egyptian Potters.		Figures found in the catacombs of Thebes.	Egypt.
XVI.	1500	Chorœbus, inventor of pottery.	Græco-Etruscan Era.	In the time of Cecrops.	Greece.
	1200	Invention of the potter's wheel, by Talus.		Very apocryphal.	
X. {	900 to 907	The Potters of Samos.		Life of Homer, attributed to Herodotus.	
VIII.	715	College of Potters instituted by Numa.			Rome.
VI. {	592 to 590	Thurianus, Greek vase of the boar hunt.		D'Harcenville.	Greece.
		Anacharsis the Scythian. The potter's wheel brought to perfection.			Greece.
	507	Etruscan Vases. Porsenna.			
V. {	500	The Greek cup of Arcesilas.	Italo-Greek Era.	Probably anterior to 500.	Greece.
	434 to 284	Græco-Etruscan Vases.			Greece and Italy.
	418	Thericles of Corinth and Campanian Vases.		Athenæus. Panofka.	Greece, Southern Italy, and Greek Colonies.

CENTURIES.	YEARS.	EVENTS.	KERAMIC ERAS.	AUTHORITIES, NOTES, ETC.	COUNTRIES.
Anterior to the Christian era, but without any precise date.		Pottery: Gallic, Celtic, Breton, German, and Scandinavian.	Celtic Era.		Found in France, Northern Germany, England, Denmark.
		Hard Mexican pottery, with hard silico-alkaline lustre.	Armenian Era.	Epoch unknown, but very ancient, and perhaps, considerably anterior to the Christian era.	Environs of Mexico, Guatemala, Mitla, Copan in Yucatan.
I. to III.	A.D. 150	Roman lustrous pottery.	Roman Era.		
		Gallo-Roman unglazed pottery.		Is dispersed in {	Italy, Gaul, Gt. Britain.
VIII. to X.	711 to 780	Arabian varnished pottery.			
XII.	1100 to 1146	Plumbiferous Glaze. Enamelled Earthenware.	Arabian Era.	Passeri. Alsatia Illustrata.	Pesaro, Italy. Schelestadt in Alsace.
XIV.	1300	Plumbiferous and Stanniferous Glaze.			Persia, Spain, Alhambra.
XV.	1415	Luca della Robbia, enamelled earthenware.	Italian Era.		Florence.
	1511 to 1540	Majolica of Orazio, and Flaminio Fontana.			Pesaro, Italy.
XVI.	1540	Flemish stoneware.	German Era.	Often with ornaments in relief, enamelled with various colours.	Germany, Nuremberg.
	1547	Fayence of Henry II.		Maker and place unknown.	France.
	1555 to 1600	Bernard Palissy, enamelled fayence. Fayence of Delft.	French Era.		France.
XVII.	1603	Fayence of Nevers.			Holland.
	1695	French soft porcelain.		First fabric, tolerably fine.	France. St. Cloud.

CHRONOLOGICAL TABLE.

355

CENTURIES.	YEARS. A.D.	EVENTS.	KERAMIC ERAS.	AUTHORITIES, NOTES, ETC.	COUNTRIES.
XVIII.	1706	Böttcher, Saxon porcelain.	German Era.	Spread over Germany from 1710 to 1760.	Meissen, Vienna, Berlin, &c. &c.
	1725	Fine faïence with silex.			England.
	1741	Soft porcelain, French.	English Era.	Second fabric, very fine.	Sèvres.
	1745	Soft porcelain, English.			Chelsea.
	1763	Wedgwood fine earthenware.			England.
	1770	Sèvres hard porcelain.			Sèvres.
XIX.	1800	Spode, soft English porcelain brought to perfection.		Introduction of phosphate of lime and boracic acid.	England.
	1830	Fine faïence brought to perfection.		Introduction of kaolin into the paste, and hardening of the glaze.	France.

CHRONOLOGICAL TABLE

OF
THE ESTABLISHMENT OF ENAMELLED POTTERY.

(FROM M. BRONGNIART.)

Asia.

CENTURIES.	YEARS.	COUNTRIES.	PLACES.	INVENTORS AND FOUNDERS.	AUTHORITIES AND ANNOTATIONS.
XII.	1116	China. Persia and Armenia.			Stanniferous enamel upon stoneware and copper, but no com- mon earthenware. Blue earthenware.

Europe.

XIII.	1273 or 1302	Spain.	Grenada.	Mahomed II.	Tiles of the Alham- bra in 1280, according to Aikin.
XIV.	1320 ?	„			Vase of the Alhambra.
XV.	1415 to 1520	Italy.	Florence.	Luca della Robbia.	
	1487	„	Gubbio.	Giorgio Andreoli.	The same as Maestro Giorgio, who invented the ruby gold lustre about 1525.
	1509	„	Florence.	Lanfranco.	Date of a patent for the application of gold upon earthenware.
XVI. {	1511	„	Pesaro.		Various metallic lustres.
	1511 to 1540	„	Urbino.	Orazio and Fla- minio Fontana.	Majolica.
	1525 ?	„	Gubbio.	Maestro Giorgio.	Ruby red of Majolica.
	1530	France.	Paris.	Girolamo della Robbia.	Château of Madrid, near Paris.

Europe—(continued).

CENTURIES.	YEARS.	COUNTRIES.	PLACES.	INVENTORS AND FOUNDERS.	AUTHORITIES AND ANNOTATIONS.
XVI.	about 1520	Germany.	Nuremberg.		
	1555	France.	Saintonge & Paris, at the Louvre.	Bernard Palissy.	Château of Ecouen, &c.
	1560	Italy.			
	1570	France.	Paris.	Palissy & his family.	Payment of the Palissys, in the accounts of Catherine de Medicis. (See p. 39).
	1600	Holland.	Delft.		It is also stated 1400, but this is improbable.
	1603	France.	Nevers.		Ordonnance of Henry IV.
	1688	„	St. Cloud.		
		„	Rouen.		

CHRONOLOGICAL HISTORY OF PORCELAIN.

FROM M. BRONGNIART.

B.C.

2600. China.—Hoangti. Houen invented pottery, and there was a superintendant of pottery in his reign. (Stans. Julien.)
2357. Yao. These dates are very apocryphal.
1006. Egypt. This is not true porcelain. Chinese porcelain found in Egypt.
1631. China.—Dynasty of the Han. Porcelain known and in use.

A.D.

72. Earth of Segni? (Pliny.)
442. China and Japan.—Porcelain in use. (D'Entrecolles.)
600. China.—Dynasty of the Souï. Porcelain vessels in common use.
- 618 and 904. China.—Dynasty of the Thang. Vessels found in the ruins and in digging the foundations for palaces.
1000. China.—The manufacture of porcelain brought to great perfection. Manufactory at King-te-chin.
1277. Porcelain tower of Nankin.
1508. Introduction of porcelain into Europe by the Portuguese.
1650. Real porcelain in Persia. (Chardin.)
1689. Fine collections at Paris of the porcelain of China and Japan.
1695. St. Cloud. Soft porcelain.
1700. Moscow. Soft porcelain.
1706. Discovery of porcelain in Saxony. Böttcher. Tschirnhaus.

A.D.

1708. Lille. Soft porcelain. Founded by the Dutch.
1710. Manufactory of Meissen in full activity.
- 1718 to 1720. A manufactory begun at Vienna, finally established in 1744, by Stölzel, a fugitive from Meissen.
1720. Gelz of Frankfort, at Höchst, afterwards Bengraaf and Ringler, the general founders of the German manufactories.
- St. Cloud. Soft porcelain.
- 1735 and 1729—1739. France. Soft porcelain. Réaumur's experiments.
1735. Doccia, near Florence. Mixed porcelain.
- Chantilly. Soft porcelain.
- 1741 and 1745. Vincennes. Transferred to Sèvres in 1756. Soft porcelain.
- Chelsea, England. Soft porcelain.
1747. Nymphenburg, in Bavaria. Manufactory begun.
1750. Tournay. Common soft porcelain.
1751. Scéaux. Soft porcelain.
- Worcester. (Dr. Wall.)
- Berlin, proceeded originally from Ringler.
- 1755 and 1760. Nymphenburg, in Bavaria, by Ringler.
1753. Negotiations with P. A. Hanüing and the Sèvres manufacturers.
- Baden-Baden. The widow Sperl.
- 1755 and 1761. Manufactory of Frankenthal, which, through Hanüing, introduced porcelain into France.
- 1756 and 1758. Ludwigsburg, near Stuttgard, by Ringler.
- St. Petersburg.
1756. Moscow, by Garnier.
1758. Manufactories of Thuringia independent of those of Höchst.
- 1762 to 1767. Sitzerde and Volkstadt, Limbach, Ilmenau, &c., in Thuringia, by the Greiners.
- Hildburghausen and Gotha, by Weber.

A.D.

1763. Buen-Retiro, near Madrid. Soft porcelain.
— Keltersbach, in Hesse Darmstadt, established during the Seven Years' War, by Busch.
1765. At Bagnolet, for the Duke of Orleans. (Guettard.)
— At Shelton, and in Staffordshire. (Littler and Cookworthy.)
— Sèvres. Beginning of hard porcelain.
1768. Niederviller. Bayerlin.
— Cookworthy discovers the kaolin of Cornwall.
1769. Establishment of Hanüing, Faubourg St. Denis. Manufactory of the Comte d'Artois.
1770. Manufacture of Sèvres hard porcelain in activity. Kaolin of St. Yrieux.
1771. Clignancourt, near Paris.
1780. Copenhagen.
1781. Dihl. Manufactory of the Duc d'Angoulême.
1782. Arras. Soft porcelain. (Demoiselles Déleneur).
1800. Introduction of calcined bones into the paste of the soft English porcelain.

ANALYSIS

OF THE DIFFERENT KINDS OF POTTERY ACCORDING TO M. BRONGNIART.

(As given in different parts of the *Traité des Arts Céramiques*.)

	Silex.	Alumina.	Oxides of Iron or Manganese.	Lime.	Magnesia.	Water.	Carbon or Carbon-Acid.	Soda.	Loss.
1st Class.									
Pottery, yellow, Spain (Modern)...	53.04	19.11	6.01	14.01	...	2.06	5.77	...	...
„ red, Portugal (Modern)	54.02	20.00	9.76	4.76	1.45	5.97	4.04	...	...
„ grey, Roman	61.58	25.78	4.27	2.17	3.05	2.04	.99	...	.12
„ black, Gaulish	62.22	18.36	5.71	1.17	.47	10.56	.78	...	.73
2nd Class.									
„ Lustrous Roman	56.00	25.00	7.00	9.00	2.00	...	...	...	...
„ „ Campanian	55.88	18.88	15.80	7.48	1.63	...	...	...	...
3rd Class.									
„ Glazed Common	66.00	20.00	9.00	5.00	...	...	...	...	...
4th Class.									
„ Enamelled Majolica	48.00	17.50	3.75	20.12	1.17	...	9.46	...	...
„ „ Tile from Mahomet's Tomb ..	89.95	3.87	...	2.00	.5	3.00	...	...	...
„ Hard Paste, Stone Ware.	62.00	24.00	1.00	2.00	...	...	...	8.00	...

ANALYSIS
OF THE DIFFERENT KINDS OF PORCELAIN ACCORDING TO M. BRONGNIART AND OTHERS.

	Silex.	Alumina.	Potash.	Soda.	Lime.	Magnesia.	Iron.
1. Hard Paste.							
China	70.5	20.7	6.0	...	.5	.6	.8
Japan	75.96	20.0	3.5	...	...	...	...
Dresden	58.1	3.67	3.4	...	.2	.4	.7
Sèvres	58.	34.5	3.	...	4.5	...	...
2. Naturally Soft.							
English.....	77.	8.6	...	...	1.2	7.0	...
3. Artificially Soft.							
Sèvres	69.6	25.0	2.0	2.4	...	.8	...

LIST OF Private Collections of China, &c.

IN GREAT BRITAIN.

AMHERST, Lord, Knole, Kent	FRENCH, &c.
ANGERSTEIN, WM., Esq., 15, Stratton-street	{ LUCA DELLA ROBBIA, and MISCELLANEOUS.
ASHBURTON, Lord, 82, Piccadilly	SÈVRES, &c.
ASHLEY, Hon. WM., Palace Yard	SÈVRES, &c.
ASHLEY, Hon. JOHN, 17, Upper Brooke-street	SÈVRES, &c.
ATTWOOD, J., Esq., 25, Park-lane	SÈVRES, &c.
AULDJO, JOHN, Esq., Noel House, Kensington	MISCELLANEOUS.
<hr/>	
BAILY, ARTHUR, Esq., Harefield, Southampton	SÈVRES, &c.
BALE, C. S., Esq., 71, Cambridge-terrace	MAJOLICA, &c.
BALFOUR, Lady E., 3, Grosvenor-square	MISCELLANEOUS.
BARING, Mrs. H., Berkeley-square	SÈVRES, &c.
BARING, Hon. and Rev. F., Grosvenor-crescent	SÈVRES, &c.
BARING, THOS., M.P., 40, Charles-street, Berkeley-square	SÈVRES and DRESDEN.
BARKER, ALEX., Esq., 103, Piccadilly	CAPO DI MONTE, &c.
BAYLEY, J., Esq., Colby House, Kensington	MISCELLANEOUS.
BEDFORD, Duke of, Woburn Abbey.	
BEEDEN, W. F., Esq., 9 Stratford-place	MISCELLANEOUS.
BENTINCK, Hon. Miss, Cholmondeley Castle, Namptwich	{ SÈVRES.
BENTLEY, JOHN, Esq., 9, Portland-place	MISCELLANEOUS.
BERESFORD, Lady, 53, Portland-place	MISCELLANEOUS.
BERNAL, R., Esq., M.P., 93, Eaton-square	{ MAJOLICA, SÈVRES, DRESDEN &c.
BEVAN, HENRY, Esq., 4, Hamilton-place	MISCELLANEOUS.
BOILEAU, Sir JOHN, Bart., 20, Upper Brooke-street	ANCIENT POTTERY.
BREADALBANE, Marquis, 21, Park-lane	MISCELLANEOUS.

BRUNEL, I. K., Esq., 17, Duke-street west . . .	PALISSY WARE, &c.
BUCKLE, JOHN, Esq., 39, Gloucester-terrace . . .	{ DRESDEN GROUPS and FIGURES, &c.
BURRELL, Sir CHAS., Bart., 5, Richmond-terrace . . .	
BYNG, Mrs., St. James's-square . . .	SÈVRES and ORIENTAL.
CADOGAN, Earl, 138, Piccadilly . . .	CHELSEA and SÈVRES.
CARRINGTON, Lord, Whitehall-yard . . .	MISCELLANEOUS.
CAWDOR, Earl, South Audley-street . . .	SÈVRES, &c.
CHESTERFIELD, Earl of, Brethby Park, Leicestershire .	SÈVRES.
CLEVELAND, Duchess Dowager, Seamore-place . . .	{ CHELSEA, DRESDEN, and SÈVRES.
COWPER, Hon. C. SPENCER, 22, Bruton-street . . .	
CUNDER, Miss, Basingstoke . . .	MISCELLANEOUS.
	SÈVRES and CHELSEA.
DERING, J. P. G., Esq., 40, South-street, Park-lane .	SÈVRES, &c.
DE LA BECHE, Sir HENRY, Museum Econ. Geol., Piccadilly . . .	{ MISCELLANEOUS.
DE LA RUE, THOMAS, Esq., Westbourne-terrace . . .	
DE ROTHSCHILD, Sir A., Bart., 2, Grosvenor-place Houses . . .	{ FAÏENCE of HENRI II., and MISCELLANEOUS.
DE ROTHSCHILD, Baron LIONEL, 148, Piccadilly . . .	
DE ROTHSCHILD, Baroness, 107, Piccadilly . . .	SÈVRES.
DERBY, Earl of, Knowsley-Hall, Prescott, Lancashire .	MISCELLANEOUS.
DIMSDALE, Baron, Camfield, Herts . . .	ORIENTAL, &c.
DIMSDALE, CHARLES, Esq., Essenden Place, Herts . .	ORIENTAL, &c.
DOUGLAS, Marquis of, Hamilton Palace . . .	SÈVRES, &c.
ELLIS, ELLIS, Esq., Richmond . . .	CHELSEA and SÈVRES.
ELY, Bishop of, 37, Dover-street . . .	MISCELLANEOUS.
ENNISKILLEN, Earl of, Florence Court, Enniskillen .	CHELSEA, &c.
EXETER, Marquis of, Burghley, Stamford . . .	MISCELLANEOUS.
FISH, — Esq., Sidmouth, Devon . . .	DRESDEN.
FORD, RD., Esq., 123, Park-street . . .	{ SPANISH MORESCO, and MAJOLICA.
FORESTER, Col., 31, St. James's-place . . .	
FOUNTAIN, — Esq., Narford Hall, near Lynn, Norfolk . . .	{ SÈVRES and DRESDEN. MAJOLICA, &c.
FULLERTON, A. G., Esq., 36, South-street, Grosvenor- square . . .	
	SÈVRES, &c.
GLENGALL, Earl of, 34, Grosvenor-street . . .	WORCESTER.
GLOUCESTER, H.R.H., Duchess of, Gloucester House .	SÈVRES and DRESDEN.
GODING, J., Esq., 2, Belgrave-square . . .	ORIENTAL, &c.
GRANT, Capt., Royal Horse Artillery . . .	CHELSEA.
GRANVILLE, Earl, 16, Bruton-street, Berkeley-square .	SÈVRES, &c.
GREGORY, GREGORY, Esq., Harlaxton Manor House, Grantham . . .	{ ORIENTAL and MISCELLA- NEOUS.

- HAILSTONE, EDWARD, Esq., Horton Hall, Bradford, } MAJOLICA, &c.
 Yorkshire }
 HAMILTON, Duke of, 12, Portman-square and Hamil- } MISCELLANEOUS.
 ton Palace }
 HAREWOOD, Earl of, Harewood-place SÈVRES.
 HARRINGTON, Earl of, Elvaston Castle, Derby. . FAÏENCE.
 HASTINGS, Lord, Melton Constable, Dereham, } MAJOLICA, ORIENTAL, and
 Norfolk } SÈVRES, &c.
 HERBERT, Hon. Sydney, 5, Carlton Gardens . . FAÏENCE and MAJOLICA.
 HERTFORD, Marquis of, Berkeley-square . . . SÈVRES, &c.
 HERTZ, B., Esq., Great Marlborough-street . . PRIVATE COLLECTION.
 HODGES, T. LAW, Esq., Hemsted, Kent . . . MISCELLANEOUS.
 HOLFORD, R. S., Esq., 145, Piccadilly . . . SÈVRES, &c.
 HOPE, A. J. BERESFORD, Esq., 1, Connaught-place . MISCELLANEOUS.
 HUTTON, WILLIAM, Esq., Clapham Common . . MISCELLANEOUS.

 ILCHESTER, Earl of, Melbury House, Dorset . . MISCELLANEOUS.

 JAMES, JOHN, Esq., 2, Cornwall-terrace, Regent's-park DRESDEN and SÈVRES.
 JORTIN, LEE, Esq., 25, Cadogan-place LUCA DELLA ROBBIA WARE.

 KEITH, Baroness, Tully Allan Castle, Kincardine . SÈVRES, &c.

 LABOUCHERE, Rt. Hon. HENRY, Overstowey, Bridge- } MISCELLANEOUS.
 water }
 LANDSOWNE, Marquis of, Bowood MISCELLANEOUS.
 LONSDALE, Earl of, Carlton-house Terrace . . SÈVRES.
 LYON, Hon. Lieut.-Gen., 12, Upper Brooke-street . SÈVRES and DRESDEN.

 MACDONALD, Lieut.-Gen. Sir J., Bruton-street . . MISCELLANEOUS.
 MAGNIAC, H., Esq., Colworth, Bedford . . . MISCELLANEOUS.
 MARJORIBANKS, D. C., Esq., 4, Upper Grosvenor-street SÈVRES, &c.
 MARLBOROUGH, Duke of, Blenheim ORIENTAL.
 MARRYAT, Joseph, Esq., 6, Richmond-terrace, } MISCELLANEOUS.
 Whitehall }
 MARRYAT, Mrs., Wimbledon, Surrey . . . MISCELLANEOUS.
 MICKELTHWAIT, Col., 49, South-street . . . MISCELLANEOUS.
 MILBANK, HENRY I., Esq., 45, Eaton-place . . SÈVRES.
 MILLS, CHARLES, Esq., Camelford House . . . SÈVRES.
 MILLS, EDWARD, Esq., 5, Bryanstone-square . . SÈVRES.
 MINTON, HERBERT, Esq., Stoke-upon-Trent . . MISCELLANEOUS.
 MOLESWORTH, Sir W., 87, Eaton-place . . . MISCELLANEOUS.

 NEVILLE, R. H., Esq., 29, Upper Grosvenor-street . SÈVRES, DRESDEN, &c.
 NEWDIGATE, EDWARD, Esq., M.P., Arbury Park, } MISCELLANEOUS.
 Coventry }
 NORFOLK, Duke of, Arundel Castle, Sussex . . MAJOLICA, SÈVRES, &c.
 NORTHAMPTON, Marquis of, Castle Ashby, North- } MISCELLANEOUS.
 ampton }

- OVERSTONE, Lord, Overstone Park . . . MISCELLANEOUS.
 OWEN, — Esq., Mona House, Clifton . . . ORIENTAL, &c.
- PAGE, Dr. W. E., Curzon-street (late Mr. Bandinel's
 Collection) . . . } MISCELLANEOUS.
- PALLISER, RD. BURY, Esq., 32, Grosvenor-street . MISCELLANEOUS.
 PARKER, Sir HYDE, 13, South Audley-street . MISCELLANEOUS.
 PEMBROKE, Earl of, 7, Carlton-house Terrace . SÈVRES, DRESDEN, &c.
 PHILIPS, MARK E., Esq., Manchester . MISCELLANEOUS.
 POWELL, JOHN A., Esq., 7, George-street, Hanover-
 square . . . } ANCIENT CHINA.
 PRICE, Sir C., Bart., 3, King William-street . MISCELLANEOUS.
 PRICE, LAKE, Esq., Radnor-place . MISCELLANEOUS.
 PRIOR, WM., Esq., 7, Middleton-square, Chelsea . WORCESTER, &c.
- RAM, STEPHEN, Esq., 84, Eaton-square . MAJOLICA, &c.
 RICKETTS, CHARLES SPENCER, Esq., 2 Hyde Park-
 terrace . . . } SÈVRES and MISCELLANEOUS.
 RUSSELL, Lady FRANKLAND, Chequers' Court, Tring,
 Bucks. . . } MISCELLANEOUS.
- SAMPAYO, O. H., Esq., 22, Westbourne-terrace . ORIENTAL, &c.
 SHELburne, Earl of, Berkeley-square . MISCELLANEOUS.
 SHREWSBURY, Earl of, Alton Towers . MISCELLANEOUS.
 SIBTHORP, Col., 27, Chester-street . MISCELLANEOUS.
 SLADE, FELIX, Esq., Walcot-place, Lambeth . MAJOLICA, &c.
 SMITH, MARTIN, T., Esq., 13, Upper Belgrave-street SÈVRES, &c.
 STAFFORD, Lady, Cossy Hall, Norfolk . . . ANCIENT POTTERY.
 STEPHENS, L., Esq., Roehampton-lane . MISCELLANEOUS.
 SUTHERLAND, Duke of, Stafford House . SÈVRES, &c.
 SWABY, J., Esq., Fortis-terrace . MAJOLICA, &c.
- TIDBURY, CHARLES, Regent-street, City-road . MISCELLANEOUS.
 TRAFFORD, Sir THOMAS, Trafford Hall, Manchester MISCELLANEOUS.
- VINCENT, H.W., Esq., Thornwood Lodge, Kensington MISCELLANEOUS.
 VIVIAN, J. H., Esq., Singleton, Swansea . SWANSEA, &c.
- WALL, C. BARING, Esq., 44, Berkeley-square . SÈVRES, DRESDEN, &c.
 WARD, C., Esq., Squerries, Westerham . MISCELLANEOUS.
 WARWICK, Earl of, Warwick Castle . FAÏENCE, &c.
 WATERFORD, Marquis of, Curraghmore, Waterford SÈVRES.
 WELLINGTON, Duke of, Apsley House . SÈVRES and DRESDEN.
 WHITEHEAD, THOS., Esq., 8, Duke-street, St. James's MAJOLICA.
 WILLOUGHBY D'ERESBY, Lord, 142, Piccadilly . SÈVRES, &c.

INDEX.

A.

ACIER, François, French sculptor, 136.
 Adam, Charles, French sculptor, 192, 193.
 Adler, German ceramic painter, 155.
 Adobe, sun-dried bricks described, 225.
 Agate ware, 63.
 Aikin's Dictionary, quoted, 277.
 A l' air, term explained, 226.
 Alcazar of Seville, 229, 230.
 Alcarazzas, water-coolers of Spain. See *Water Cooler*.
 Alhambra, jar of, 258; tiles of. See *Azu-
lejo*.
 Alum Bay sand, 171.
 Amatorii, 19.
 Amphora described, 228; funereal, 251.
 Andreoli, Giorgio, Italian ceramic painter,
 8, 14, 264.
 Anne, Queen, her service of porcelain, 105.
 Annual Register quoted, 184.
 Antiochus, his army cooled water in vessels
 of clay, 228.
 Apostles' mugs, 76.
 Arabesque, described, 229.
 Arcanist, meaning of the German term, 148.
 Arezzo, potters of, 286.
 Astbury the Elder counterfeits the idiot, 82.
 Astbury the Younger first uses calcined
 flints, 66.
 Athenæus quoted, 227, 273.
 Aue, discovery of kaolin at, 131.

Augustus II. of Saxony, memoir of, 115;
 founds the Porcelain manufactory at
 Meissen, 129.
 Augustus III., memoir of, 115.
 Aventurine described, 229.
 Azulejos, Moorish tiles, of the Alhambra,
 described, 229; Cuarta real, 230; at
 Bristol, 232; Royal Exchange, 291.

B.

BACINI, Moorish, 4.
 Baden, Margraves of, 155.
 Bagnolet, laboratory of the Duke of Orleans,
 194.
 Barbero, Venetian Ambassador to Persia,
 100.
 Barbosa, Edoardo, quoted, 107.
 Barrow, 295.
 Base described, 232.
 Basin, 232.
 Bassompierre, Marshal, anecdote of, 242.
 Bavaria, Maximilian Joseph, Elector of,
 establishes the Porcelain manufactory at
 Nymphenburg, 154.
 Beaker, etymology of the word, 232.
 Beck, W. J., his description of the tiles at
 Sultaneah, 295.
 Beaumont, English ceramic painter, 178.
 Bellarmines, stone pots so called, 252.
 Bénitier described, 233.
 Biscuit described, 233.

- Blessington, Lady, her *Idler* in Italy quoted, 218; her *Capo di Monte china*, 217.
- Bleu-de-roi, exclusively a royal colour, 286; on *Sèvres porcelain*, 197, 200, 203, 204.
- Body, term explained, 233.
- Böhme, German ceramic painter, 158.
- Boileau, M., Director of the Porcelain manufactory at *Sèvres*, 193.
- Bones, an ingredient in English porcelain, 171, 277.
- Boswell's *Life of Johnson* quoted, 181, 289.
- Botta, M., procured a tile from Mahomet's tomb, 292.
- Böttcher, J. F., German keramist, the discoverer of porcelain, memoir of, 129; his red ware, 77, 125, 133, 141, 233.
- Bottle described, 233.
- Bouchet, French ceramic painter, 197.
- Bourgoanne's *Travels* quoted, 220.
- Bowl described, 234.
- Box described, 234.
- Breicheisen, German ceramic painter, 136.
- Brichart, Eloy, obtains privileges for the manufactory at Vincennes, 193.
- Bricks described, 235.
- Bristol china, 187.
- Britton's *Beauties of England and Wales* quoted, 117.
- Brongniart, Alexander, admitted to Meissen, 133; appointed Director of the Porcelain manufactory of *Sèvres*, 196; establishes the *Musée Céramique*, 209; notice of his life and writings, 196.
- Brühl, Count, anecdote of, and the tailor, 137.
- Brummell, Beau, a collector of *Sèvres china*, 202.
- Brunswick, Charles, Duke of, establishes a Porcelain manufactory at *Fürstenburg*, 151.
- Bucaros of Japan, 125, 235.
- Burckhardt quoted on Mahommedan tiles, 292.
- Burleigh, Lord, offers present of porcelain to Queen Elizabeth, 104.
- Burnt-in, term explained, 235.
- Butter-pots, 63.
- Byng, Admiral, caricatured as a collector of china, xiii.
- C.
- CAILLAT, French chemist, 193.
- Calonne, M. de, protects the Porcelain manufactory of *Lille*, 206; of *Arras*, 206.
- Camaiëu, term explained, 235.
- Campanari, his Etruscan tomb, 298.
- Camucis, funereal jars of Brazil, 250.
- Can, chimney, 235.
- Candlestick, 236.
- Canister, 235.
- Cannette, a kind of German stoneware pot, 235.
- Cantharus, two-handled cup of Bacchus, 254.
- Carter, Mrs. Elizabeth, her teapots, 289.
- Castille, King and Queen of, wrecked off Weymouth, 47.
- Catherine II., Empress, her service of Wedgwood for the Grenouillère palace, 89; patroness of Porcelain manufactory of Petersburg, 165; her favourite dog, 142; service made for her at *Sèvres*, 183, 285.
- Cavendish presents Queen Elizabeth with the first vessels of porcelain, 104.
- Cazettes, French term for seggars, 287.
- Celadon, 111, 118; term explained, 236.
- Chalice, 240.
- Chardin quoted, 126, 227, 228, 294.
- Charles V., 117.
- Charles III. founds the Porcelain manufactory of *Capo di Monte*, 214; and of *Buen Retiro*, 218.
- Charlotte, Queen, the patroness of Wedgwood, 68; her collection of Chelsea porcelain, 178; her tea-pots, 289.
- Chelsea manufactory, case of the undertaker of the, 349.
- China, history of the porcelain of, 95; described, 236; anecdote of the cracked jar, 106; frauds upon, 110, 200; prices of services of, 223.
- Chicoineau, Director at *St. Cloud*, 191.
- Christina, Queen of Sweden, 21.
- Clave, Gaston de, Nivernois author, 27.
- Coffee-pot, 236.
- Colle, Raffaella da, Italian ceramic painter, 14.
- Collections, list of private, in Great Britain, 365.

Collections of China mentioned through the work.

- English*, Bandinel, J., 127.
 Beckford, 118, 126.
 Bernal, R., 24.
 Blenheim, 117.
 Blessington, Countess of, 217.
 Buccleugh, Duke of, 203.
 Byng, Mrs., 203.
 Cadogan, Lord, 179.
 Ford, R., 19, 231.
 Gloucester, H. R. H. the Duchess of, 203.
 Harringer House, 23.
 Lonsdale, Earl of, 203.
 Magniac, H., 55.
 Mills, C., 202.
 Narford Hall, 22.
 Ricketts, C., 203.
 Rothschild, Sir A., 53.
 Sophia, H. R. H. the Princess, 203.
 Stowe, 23, 178, 203.
 Strawberry Hill. See *Index*.
 Sussex, H. R. H. Duke of, 118.
- Paris*, Hôtel de Cluny, 40.
 Louvre, Royal Museum, 40, 43, 55.
 Library, Royal, 43.
 Musée Céramique, 55, 80, 191, 193, 195, 206, 236.
 Pourtalès, 38.
 Préaux, 52.
 Roussel, 40.
 Sauvageot, 55.
- Foreign*, Arensberg, 78.
 Berlin, Royal Museum, 78.
 Brunswick, Ducal palace, 21.
 Dresden, Royal Museum, 44, 78.
 Huyvetter, 79.
 Löwenberg, 78.
 Ludswigberg, 21.
 Minden, 78.
 Munich Royal Museum, 78.
 Museo Casuccini, 000.
 Nuremberg Castle, 42.
 — M. Campe, 26.
 Portici, 218.
 Salzdahlum, 21.
 Tieffurt, 78, 164.

Cologne, England supplied from, 236 ; ware described, 236.

Colour of paste, 236.

Colours described, 237, 262.

blue Nankin, 111, 237.

bleu de Roi. See *Index*.

bleu turquoise, 197, 200.

claret, 237.

imperial yellow, 103, 111, 117, 118.

jonquille, 197.

rose Dubarry. See *Index*.

ruby Chinese, 119, 237.

ruby majolica of Pesaro, 13, 237.

sea green, 111-114.

vert pré, 197.

verdigris green, 237.

Cotgrove quoted, 247.

Compotier, 237.

Condé, Prince de, patronises Porcelain manufactory of Chantilly, 204.

Cones, sepulchral, described, 238.

Cookworthy makes hard porcelain, 170, 187 ; discovers the kaolin of St. Stephen's, 184.

Coroado Indians, origin of their name, 250.

Corsica, funereal vessels of, 249.

Corvei, Prince Abbot of, 151.

Cover, 238.

Cowper's Task quoted, 233.

Crackle china, 111, 117, 238.

Craze, technical term for the cracking of the glaze, 239.

Crockery, etymology of, 239.

Crouch ware, 64, 239.

Cruet described, 239.

Cumberland, Duke of, encourages the Chelsea manufactory, 174.

Cup, 240.

Cups, conjuring, 112 ; reticulated, 117 ; drinking, 240.

Cup, tea, enumeration of forms, 240.

Custine, General, invasion under, 149 ; his Porcelain manufactory at Niederviller, 209.

Cuviers, washing jars of Auvergne, 256.

Cyathus, singled-handled cup of Bacchus, 254.

D.

DARNET, Madame, discovers the kaolin of St. Yrieix, 195 ; pensioned by Louis XVIII., 195.

Debret's Voyage au Brésil quoted, 250.
 De Calonne, M. See *Calonne*.
 Defranáy, Nivernois poet, 30; his poem, 345.
 De la Condamine quoted, 211.
 Delft. See *Pottery*.
 Denon, Baron, forms a collection of Greek vases as models, 198.
 Dentrecolles, Father, his Letters on China, 106.
 De Witt, identical with Dwight, 62.
 Diane de Poitiers, her faïence, 50.
 Dietrich, German printer and engraver, 136.
 Dillwyn, L. W., letter on Welch porcelain, 186.
 Dish, 243.
 Diodorus Siculus quoted, 250.
 Diogenes in his tub, 274.
 Domestique, term explained, 286.
 Domitian, turbot of, 257.
 Donovan's Descriptive Excursions quoted, 185.
 Douce's Illustrations of Shakspeare quoted, 104.
 Dragon, origin of, 113; jars, 267.
 Dresden china. See *Meissen*.
 — collection. See *Japan Palace*.
 Dubarry, Madame, 197, 286.
 Duchesne quoted, 269.
 Duhalde, Father, on the porcelain of Fokien, 109.
 Dutch embassy to China, 102.
 Dwarf pots, 278.

E.

EARS, 243.
 Earthenware, fine. See *Pottery, Hard*.
 East India Company's establishment at Gombroon, 104.
 Ebelman, present Director of Porcelain manufactory at Sèvres, 197.
 Ecouen, Château d', decorated by Palissy, 33, 37.
 Egg-shell china, 111, 243.
 Egis of Minerva, the dish of Vitellius, 272.
 Egyptian bottles in tombs, 97.
 Electrum, vessels of, 56.
 Elers, potters of Nuremberg, 81.

Elizabeth, Queen, receives presents of porcelain, 104.
 Elizabeth, Empress, founds the Porcelain manufactory at Petersburg, 165; her service of Sèvres, 193, 203.
 Elizabethan ware. See *Pottery, Hard*.
 Elkington's notice of China ware, 104.
 Enamel described, 244.
 Escorial, majolica in, 22.
 Etruria, Wedgwood's village, so called, 70.
 Evelyn quoted, 105.
 Ewer described, 244.
 Eyes, vases with, 243.

F.

FAENZA WARE, etymology, 244.
 Faïence, etymology of the term, 244.
 — of Persia, 126, 272.
 — à niellure, 51.
 — de Diane de Poitiers, 50.
 — de Henri II., 49, 247.
 Faujas de St. Fond quoted, 83.
 Faulkner's History of Chelsea quoted, 176.
 Fénélon La Mothe, French Ambassador to Queen Elizabeth, 56.
 Ferrari, Ottavio, quoted, 9.
 Fictile, term explained, 247, 275.
 Figures, 247.
 Filibiens, Dom, quoted, 240.
 Finiguerra, Maso. Florentine sculptor and goldsmith, and the inventor of engraving, 269.
 Flagon described, 247.
 Flask described, 248.
 Flaxman, designs for Wedgwood, 69.
 Flowers, porcelain, of Vincennes, 197.
 Fokien, white porcelain of, 109.
 Fontana Orazio, Italian ceramic painter, 15, 22.
 Fontainebleau, etymology of the name, xx.
 Ford, Mr., Handbook of Spain quoted, 221, 225, 230.
 Forms described, 248.
 Fontaine, Sir Andrew, collection, 366.
 Franco Battista, Italian ceramic painter, 15.
 Frederick II. invades Saxony, 135, 158.
 Frederick William III. interests himself in the Berlin Porcelain manufactory, 160.
 Frick, M., director of the Royal Porcelain manufactory of Berlin, 160.

Froulam, Chinese annals of, 96.
 Frye, English ceramic painter, 180.
 Fuel, different kinds used in Porcelain manufactory, 206.
 Fulda, Bishop of, Amandus established Porcelain manufactory, 161; Heinrich von Buttlar discontinued it, 162.
 Funereal vessels described, 249.

G.

GALIENUS, water-coolers in his reign, 228.
 Gatti, Brothers, Italian ceramic painters, 15.
 George IV. purchases Brummell's Sèvres porcelain, 202; his teapots, 289.
 Gell, Sir Wm., quoted, 266.
 Gilding, an exclusive privilege of the Sèvres Porcelain manufactory, 198.
 Ginori, Marquis, establishes a manufactory at Doccia, 211.
 Gioanetti, Dr., establishes Porcelain manufactory at Turin, 213.
 Glaze described, 251; lead glaze poisonous, 254.
 Goleta, an African island, 24.
 Golownin's Captivity quoted, 125.
 Gombroon ware, Oriental porcelain so called, 105, 190, 252.
 Gonzaga, Prince Louis, Duke of Nivernois, introduces manufacture of Fayence, 27.
 Gorges, old name for pitcher, 273.
 Gottkowski, banker in the Seven Years' War, 158.
 Gouda, pipe-works at, 66.
 Gregory, St., receives a present from the Abbé de Lerins, 245.
 Grenouillière, palace of the Empress Catherine, 89.
 Grès cérame, etymology of the word, 72; flamand. See *Stoneware, Flanders*.
 Greybeard, vessel so called, described, 252.
 Grosley, M., his Tour quoted, 175.
 Grotesque, etymology and meaning of the word, 253.
 Grüne Gewölbe, the Royal treasury of Saxony, 115.
 Guettard, Dr., French chemist, his experiments at Bagnolet, 194; discovers kaolin at Alençon, 194.

Guido, son of Savino d'Urbana, Italian ceramic painter, 15.

H.

HAINSHAUSEN, Count, employs Ringler at Nymphenburg, 154.
 Hamilton, Sir William, furnishes Wedgwood with models, 69.
 Handle described, 253.
 Hanover, House of, encourages Chelsea Porcelain manufacture, 173.
 Hanüing, his potteries at Strasburg and Frankenthal, 45, 154; employs Ringler, 152; negotiations with Sèvres, 194; manufactory at Faubourg St. Lazare, 207.
 Hanway, Jonas, his account of Meissen, 135; and of the Japan Palace, 140; of tea, 288.
 Henry II., his faïence, 49; encourages Palissy, 33.
 Heintzmann, German ceramic painter, 155.
 Hippolyte, French ceramic artist, 193.
 Hofmann's Lexicon Universale quoted, 245.
 Hoffer, engraver of Ratisbon, 46.
 Honeycomb china, 139, 144.
 Horace quoted, 290.
 Horöldt, J. G., German ceramic painter and modeller, 134.
 Howitt, his account of La Favorite, 156.
 Hudibras quoted, 233.
 Hydrocérame. See *Water Cooler*.
 Hygiocérame, described, 254.

I.

IMAGE described, 254.
 India warehouses, 105.
 Inventories of French kings, 101.
 — Mary Queen of Scots, 103.
 — Staffordshire gentleman, 57.
 Ironstone china, 82, 255.

J.

JACOBUS KANNETJE, 73.
 Jacqueline of Hainault, memoir of, 73.
 Japan porcelain, history of, 120; Portuguese, trade with, 120; massacre of Christian converts, 121; Dutch embassy, 122.

- Japan Palace at Dresden, majolica at, 21 ;
when built, 115 ; described by Jonas
Hanway, 140 ; and Dr. Klemm, 141.
Jar described, 255.
Jardinière, 259.
Johnson, Dr., interests himself in the
Chelsea Porcelain manufactory, 176 ; his
visit to the Derby manufactory, 181 ; his
teapot, 289.
Joseph, Emperor, improves the Vienna Por-
celain manufactory, 146.
Jug, 259.
Julien, M. Stanislas, Member of the French
Institute, his chronology of China, 96 ;
opinion of antiquity of Chinese bottles,
98.
Juvenal quoted, 257, 275.

K.

- KÄNDLER, German ceramic modeller, his
torical groups, 134, 139, 142.
Kaolin described, 259 ; Chinese, 107, 259 ;
Aue, 131 ; St. Yrieix, 195 ; Alençon, 195 ;
Cornwall, 184.
Ceramic, etymology of the word, 259.
Keyser's Travels quoted, 11.
Kiln described, 260.
King-te-ching, great Porcelain manufactory
of China, 111.
Klemm, Dr. A., Conservator of the Japan
Palace at Dresden, 141, 143.
Klipsel, German ceramic painter, 158.
König, Director of the Porcelain manufac-
tory at Meissen, 144.
Koupchine, name of Armenian jars, 256.
Krünig's German Cyclopædia quoted, chap-
ter vii. *passim*, 160.
Kylin, Chinese monster, 113, 263.

L.

- LABARTE, Jules, quoted, 284.
Lace figures of Dresden, 139, 144.
La Favorite, palace at Baden Baden, 156.
Lamp described, 263.
Lanfranco Girolamo, Italian ceramic ar-
tist, 14.
Lansdowne MSS. quoted, 236.

- Lathe described, 263.
Lanx, a dish used for roasted meats by the
ancients, 272.
Leg, form of a drinking vessel, 241.
Legend described, 264.
Lerins, islands near Cannes, 245 ; Etienne,
Abbé of, 245.
Lewis, Dr., his experiments on glass, 276.
Lister, Dr. Martin, his account of Chelsea.
172 ; and St. Cloud, 189.
Lithocérame. See *Ironstone*.
Lithophanie described, 264.
Livrée, meaning of the term, 286.
Loggie of the Vatican, arabesques of, 229.
Loreto, Spezieria of, 10 ; described, 20 ;
sacred cups of, 21.
Louis XIV., his offer for majolica, 21 ;
orders a service of Rouen fayence, 31.
Louis XV., purchases a share in the Porce-
lain manufactory, 193.
Louis XVI. obtains a series of Greek vases
as models for the Sèvres manufactory,
198, 209.
Louis XVIII. grants a pension to Mme.
Darnet, 195.
Louvre, Palissy works at, 39.
Low's Sarawak quoted, 267.
Luca della Robbia. See *Robbia*.
Lüch, German ceramic modeller and sculp-
tor, 136.
Lustre, metallic, described, 264.
Lustrous, term explained, 264.
Lye, Dr., quoted, 247.

M.

- MACHELEID, German chemist, produces por-
celain, 163.
Macpherson's Dictionary of Commerce
quoted, 104.
Macquer, French chemist, 173, 192 ; makes
hard porcelain, 195.
Maestro Giorgio, title of George Andreoli,
after he was raised to the rank of
patrician, 14.
Magots, Chinese figures, 109.
Maiano, Luca di, German ceramic artist, 8.
Majorca, Pisan expedition against, 3.
Majolica, history of, chap. i, etymology, 9,
265 ; early manufactories, 7 ; mezza

- majolica, 12; artists in, 14; marks, 14; tiles, 16; collections, 21.
- Marc Antonio Raimondi, Italian engraver, 12.
- Marcolini, Director of Porcelain manufactory at Meissen, 144.
- Marcolini, Count, his manufactories at Hubertsburg, Saxony, 71.
- Malmesbury Correspondence quoted, 89.
- Mark, how affixed, 265.
- Marks and monograms, list of, 311.
- Maria Theresa, Empress, encourages Porcelain manufactory at Vienna, 146.
- Martial quoted, 226, 236.
- Matteo, Terenzio di, Italian ceramic artist, 14.
- Maty's Dictionary quoted, 244.
- Maubrée, French ceramic painter and potter, 169.
- Maurice, Prince of Saxony, his service of Dresden, 117.
- Mayence, John F. Charles, Archbishop of, 147.
- Medallion, term explained, 265.
- Medea, story of, and the daughters of Peleus, 270.
- Medici, Catherine de', employs the Palissy family, 39; endeavours to introduce majolica into France, 26; fayence de Henry II., said to have been sent to her from Italy, 50.
- Medici, Lorenzo de', his embassy from the Soldan, 99.
- Mezerai, his *Grande Histoire* quoted, 245.
- Meissen, history of the Porcelain manufactory at, chap. vii.
- Melchior, German ceramic modeller, 148.
- Ménage quoted, 236, 244, 245.
- Meyer, German ceramic painter, 158.
- Millin's *Monumens Inédits* quoted, 272.
- Monogram, term explained, 265.
- Montagu, Lady Mary Wortley's, *Town Eclogues*, 105; tiles, 292.
- Montmorency, the Constable Anne de, patronises Palissy, 33, 38.
- Morel's, *Dictionnaire Historique*, quoted, 244.
- Moorish plates, 4.
- Morin, Director at St. Cloud, 191.
- Motley's *Life of Peter the Great* quoted, 165.
- Motteux, Peter, his India warehouse, 105.
- Moulds described, 265.
- Mug, 266.
- Müller establishes a manufactory at Copenhagen, 167.
- Murrhine vases described, 266.
- Musée Céramique, description of, 209.
- N.
- NAGA, dragon jar of Borneo, 267.
- Nankin, porcelain tower of, 96; porcelain of, 110.
- Napoleon assists in the establishment of the Musée Céramique, 209.
- Narford Hall, 22.
- Neck, 268.
- Nelson, Lord, at Copenhagen, 168; Capo di Monte, 215.
- Nevers, Louis Gonzaga, Duke of, establishes a manufactory of majolica at Nevers, 27.
- Nicholson, G. S., tiles of the Cuarto Real, 230; Slavonian pottery, 278.
- Niello described, 268.
- Nonne, proprietor of Porcelain manufactory at Volkstätt, 163.
- O.
- OIL-JARS of the forty thieves, 256.
- Oldham, Mr., his work on Irish tiles, 291.
- Olla, cooking-pot described, 269.
- Ornaments, different kinds, 270.
- Orleans, Louis, Duke of, his laboratory at Bagnolet, 194; Porcelain manufactory at Clignancourt, 205.
- Orry, Marquis of, 192.
- M. de Fulvy, 192.
- Ottley's *History of Engraving* quoted, 269.
- P.
- PALATINE, Charles Theodore, Elector, purchases the Porcelain manufactory of Frankenthal, 153.
- Palissy, Bernard, French keramist, memoir of, 31; his productions, 35; tiles, 37; his family, 39; imitations of his ware, 40; collections, 40.
- Palissy ware, 271.

- Panathenaic vases described, 300.
 Pans, 271.
 Panse of a bottle, 233.
 Parent, Director of Porcelain manufactory at Sèvres, 196.
 Parret's Voyage au Caucase quoted, 256.
 Pasquier, Claude du, establishes a Porcelain manufactory at Vienna, 145.
 Passeri, Abbate, his work on Majolica, quoted, 7, 19.
 Paste, different kinds of, 271.
 Patera described, 271.
 Patina described, 272.
 Pavia, churches of, 6.
 Pax described, 16.
 Pegmatite, 170, 184.
 Pellegrin, xx.
 Percy, Baron, French surgeon, quoted, 256.
 Persian porcelain, 126.
 — faience, 272.
 — ware, 273.
 Pesaro, gold colour of, 17.
 Peter the Great, 165.
 Petit, Radel, his Recherches sur les Bibliothèques Anc. et Mod., quoted, 245.
 Petit Château de Madrid, 8.
 Pettigrew's Memoirs of Lord Nelson quoted, 168, 215.
 Petuntse, 107 ; described, 273.
 Piatti da pompa, 17.
 Piccolpasso, Il Cavaliere Cipriano, Italian ceramic artist, 15.
 Pilgrim's bottle, majolica, 17, 20 ; Nevers, 30 ; Egyptian, 233.
 Pipes, manufacture of tobacco, 65.
 Pisa, expedition against Majorca, 3 ; churches of, 4, 6.
 Pitcher, 273.
 Pithos of the Greeks, described, 273.
 Place's fine mugs, 65.
 Plastic art described, 275.
 Plate, 276.
 Plateau, 276.
 Pliny quoted, 225, 266, 272, 276, 283, 286, 300.
 Pocock's Travels quoted, 226.
 Polo, Marco, his account of China, 98.
 Pompadour, Madame, patronises the ceramic art, 193.
 Ponz, Don Antonio, Travels quoted, 221.
 Pope quoted, 290.
 Porcelain King, title given to Augustus III., 135, 140.
 Porcelain described, 93, 276 ; composition of, 277 ; Réaumur's, 276.
Porcelain, Manufactories of—
 England, Bow, 179.
 Bristol china, 187.
 Caughley, 182.
 Chelsea, 172.
 Coalport, 182.
 Colebrookdale, 182.
 Derby, 181.
 Nantgarrow, 185.
 Rockingham, 187.
 Salopian, 182.
 Staffordshire, 187.
 Stratford-le-Bow. See *Bow*.
 Swansea, 185.
 Worcester, 182.
 France, Angoulême, 208.
 Arras, 206.
 Bordeaux, 188.
 Bourg-la-Reine, 206.
 Chantilly, 204.
 Clignancourt, 205.
 Creil, 188.
 Etiolles, 205.
 Lille, 206.
 Menecy. See *Villeroy*.
 Monsieur, Porcelaine de, 205.
 Niederviller, 209.
 Paris, Faubourg St. Antoine, 208.
 — St. Lazare, 207.
 Gros-Caillo, 208.
 Rue de Bondy, 208.
 — de la Courtille, 209.
 — de Crussol, 208.
 — Thiroux, 208.
 Prince de Galles, porcelaine du, 208.
 Reine, Porcelaine de la, 208.
 Saint Amand-les-Eaux, 207.
 Saint Cloud, 189.
 Scéaux, 205.
 Sèvres. See *Chap. x*.
 Villeroy, 204.
 Vincennes, 173, 190, 192.

Porcelain, Manufactories of—(continued).

Germany, Anspach, 164.

Arnheim, 167.

Baden, 155.

Bavaria. See *Nymphenburg*.

Berlin, 158.

Breitenbach, 164.

Carlsbad, 147.

Cassel, 160.

Dresden. See *Meissen*.

Elbogen, 147.

Frankenthal, 152.

Fulda, 160.

Fürstenburg, 151.

Gera, 164.

Gotha, 164.

Greinstadt, 153.

Grosbreitenbach, 164.

Haguenau, 154.

Hildburghaus, 164.

Höchst, 147.

Höxter, 151.

Ilmenau, 164.

Keltersbach, 150.

Kronenburg, 157.

Limbach, 163.

Ludwigsberg, 157.

Mayence. See *Höchst*.

Neudech, 154.

Nymphenburg, 154.

Ratisbon, 155.

Rudolstadt, 163.

Saxe Coburg, 163.

— Gotha, 163.

— Meiningen, 163.

Sitzerode, 161.

Strasburgh, 154.

Thuringia, 162.

Veilsdorf, 164.

Vienna, 145.

Volkstadt, 163.

Wallendorf, 163.

Wurtemberg. See *Ludwigsberg*.

Other European States.

Amstel, 166.

Amsterdam. See *Amstel*.

Bassano, 213.

Buen Retiro, 219.

Capo di Monte, 214.

Porcelain, Manufactories of—(continued).

Copenhagen, 167.

Doccia, 211.

Florence. See *St. Ginori*.

Hague, 166.

Le Novc. See *Bassano*.

Madrid. See *Buen Retiro*.

Moncloa, 222.

Moscow, 165.

Naples. See *Capo di Monte*.

Nyon, 169.

Petersburg, 165.

Portugal. See *Vista Alegre*.

St. Ginori, 211.

Tournay, 207.

Turin, 213.

Twer, 165.

Venice, 213.

Vineuf, 213.

Vista Alegre, 223.

Zurich, 168.

Porcelain, Oriental.

China, 95.

Fokien, 109.

Japan, 120.

King-te-ching, 111.

Nankin, 110.

Persia, 126.

Porcelaine de Santé. See *Hygiocérâme*.

„ truitée. See *Crackle*.

Porcellana, etymology of, 12, 100, 101.

Porter, Stanien, extract of a letter from, 214.

Portland Vase, 69, 265.

Portuguese trade to China, 100; first appearance before Canton, 129.

Pot, 277.

Potter's clay, 277.

Potters and Manufacturers.

Astbury, the Elder, 82,

Astbury, the Younger, 66.

Barbin (Villeroy), 204.

Becker (Höxter), 152.

Bengraf (Fürstenburg), 151.

Böttcher (Meissen). See *Index*.

Busch (Keltersbach), 150.

Champion (Bristol), 187.

Cookworthy (Derby), 170, 184, 187.

Potters and Manufacturers—(continued).

- Dahl, (Manufactory near Höchst), 150.
 Déleneur, Demoiselles (Arras), 206.
 Deruelle (Clignancourt), 205.
 Dihl and Guerhard (Angoulême), 208.
 Dewsbury (Derby), 181.
 Dubois, Brothers (Vincennes), 190,
 192, and (Chantilly), 204.
 Dwight (Fulham), 61.
 Elers (Bradwell), 81.
 Flight and Barr (Worcester), 185.
 Gelz (Höchst), 147.
 Glot (Scéaux), 205.
 Gravant (Vincennes), 192.
 Green (Leeds), 65.
 Greiner (Thuringia), 163.
 Haman (Wallendorf), 163.
 Hanüing (Frankenthal). See *Index*.
 Hearacher (Zurich), 168.
 Henneberg (Gotha), 164.
 Julien Jacques (Villeroi), 205,
 and (Bourg. la Reine), 206.
 Lamarre, Advenir (Gros Caillou), 208.
 Lippich (Nymphenburg), 154.
 Lanfray (Niederviller), 209.
 Lebeuf (Porcelaine de la Reine), 208.
 Locré (De la Courtille), 209.
 Luca de la Robbia. See *Robbia*.
 Lynker (Hague), 166.
 Macheleid (Rudolstadt), 163.
 Marcolini, Count (Hubertsberg), 71.
 Maubrée (Nyon), 169.
 Morelle (Faubourg St. Antoine), 208.
 Niedermayer (Neudech), 154.
 Palissy Bernard. See *Index*.
 Petrinck (Tournay), 207.
 Pinto Basto, Senhor (Vista Alegre),
 223.
 Potter, C. (Prince de Galles), 208.
 Ringler. See *Index*.
 Rothenburg (Gotha), 164.
 Siroux (Chantilly), 204.
 Souroux (Faubourg St. Antoine), 208.
 Spengler (Zurich), 168.
 Spode (Staffordshire), 171.
 Stölzel (Vienna), 145.
 Turner (Caughley), 182.
 Wedgwood. See *Index*.
 Wheildon (fellow-labourer with Wedg-
 wood), 67.

Potters and Manufacturers—(continued).

- Wood, Enoch (Burslem), 90.
 Potter, synonyms of terms, 260.
 Potters of Modern Egypt, 227; English
 dexterity of, 276.
 Pottery, etymology, 277.

Pottery, Soft. Enamelled Manufacture.

- Delft, 46.
 Frankenthal, 45.
 Höchst, 45.
 Landshutt, 41.
 Majolica, Bologna, 12.
 Faenza, 12.
 Fermignano, 12.
 Ferrara, 12.
 Forli, 12.
 Castel Durante, 10, 12.
 Castel di Daruta, 12.
 Gubbio, 11.
 Nevers, 26.
 Nuremberg, 26.
 Pesaro, 7, 11.
 Ratisbon, 41.
 Rimini, 12.
 Ravenna, 12.
 Urbano, 12.
 Urbino, 11.
 Mansfeld, 46.
 Nevers, 30.
 Nuremberg, 30, 41, 42, 44.
 Ratisbon, 41.
 Rouen, 31.
 St. Cloud, 191.
 Strasburg, 45.

Pottery, Hard. Fine Earthenware.

- Delft, 46, 243.
 Doccia, 71.
 Elizabethan, 58, 243.
 Payence of Henry II., 49, 247.
 Fulham, 61.
 Gotha, 71.
 Hubertsburg, 71.
 Leeds, 64.
 Staffordshire, 60, 62.
 Stratford-le-bow, 57.
 Wedgwood. See *Index*.
 York, 65.

Pottery, Hard. Stoneware (Grès Cérame).

Arnheim, 76.
 Bradwell, 81.
 Beauvais, 80.
 China, 72.
 Cologne, 76, 81, 236.
 Flanders, 77.
 Fulham, 81.
 Grès Flamand, 77.
 Japan, 73, 81, 125.
 Lambeth, 81, 82.
 Rhine, 73, 76.
 Staffordshire, 83.
 Teylingen, 74, 76.
 Wedgwood. See *Index*.

Pottery. Aboriginal tribes, 277.
 Egyptian, 284.
 Mexican, 279.
 Moorish, 3.
 South American, 280.
 Hispano-Arabian, 282.

Pousa, the martyr potter, 108.
 Printing on china, 182; earthenware, 182,
 284; at Liverpool and Marienberg, 183;
 in blue, 182.
 Propertius quoted, 266.

Q.

QUEEN DOWAGER, her Copenhagen porcelain
 168.
 Queen's ware, 64, 68, 285.

R.

RABELAIS quoted, 80, 247.
 Rabeschi, old name for arabesques, 285.
 Raffaele ware, 11, 265.
 Raffaele d'Urbino, 11, 229.
 Rattle, child's, found in Slavonian tombs,
 278.
 Réaumur, his researches, 93; his porcelain,
 191; described, 276.
 Red ware of Japan, 72, 125; Böttcher, 77,
 125, 133, 141, 233.
 Reisbach's Travels in Europe quoted, 149,
 154.
 Regnier, Director of Sèvres, 196.
 Retraite de la pâte, term explained, 285.

Rhine, stoneware of, 73.
 Rhyton, described, 285.
 Ries, Director of the Porcelain manufactory
 at Höchst, 148.
 Ringler, German ceramic arcanist, esta-
 blishes the Porcelain manufactory at
 Höchst, 147; Frankenthal, 152; Nym-
 phenburg, 154; Ludwigsburg, 157; his
 workmen at Berlin, 158; Cassel, 160;
 Zurich, 168.
 Riocreux, M., Conservator of the Musée
 Céramique at Sèvres, 210.
 Robbia, Luca della, Florentine sculptor,
 goldsmith and ceramic modeller, his
 ware, 264; Girolamo, 8.
 Rose Dubarry, history of the colour, 286;
 in Sèvres porcelain, 197, 200, 203.
 Rosso, Maître Roux, Florentine painter, xx.
 Rovigo, Maestro, Italian ceramic painter, 14.

S.

SACRO CATINO of Genoa, 267.
 Saguntum, potters of, 283.
 St. Fond, Faujas de, quoted, 83.
 St. Yrieix, discovery of kaolin at, 195.
 Salamander, the *impresa* of Francis I.,
 50.
 Saladin's present of porcelain, 99.
 Samian ware, English term for Roman
 pottery, 286.
 Samos potters, their celebrity, 286.
 Saucer, 287.
 Saxe-Meiningen, Duke Anthony Ulrich, en-
 courages Greiner, 163.
 Scaliger, Julius, quoted, 9.
 Schelestadt in Alsace, fine glaze, 41.
 Schnorr, J., discovers the Saxon kaolin, 131.
 Schrötter and Lisch quoted, 278.
 Schwerdtner establishes a Porcelain manu-
 factory at Ratisbon, 155.
 Scott's Monastery quoted, 252.
 Sea green. See *Colour*.
 Seau, 287.
 Seggar described, 287.
 Seven Years' War, 135, 158.
 Sèvres, history of the manufactory of,
 chap. x.
 Sforza, Francesco, Lord of Pesaro, 7.
 Shakspeare's jug described, 57.

Slip, term explained, 287.
 Snake porcelain. See *Crackle*.
 Solis, Father, mentions frauds of Chinese, 108.
 Somerville's Chase quoted, 239.
 Sorgenthal, Baron de, Director of Vienna Porcelain manufactory, 146.
 Spectator, The, ridicule of china collectors, 105.
 Sperl, Widow, undertakes the Porcelain manufactory at Baden, 155.
 Spode employs bones, 171.
 Spremont directs the Chelsea Porcelain manufactory, 175.
 Stem, 288.
 Stoneware, 288. See *Pottery, Hard*.
 Stowe. See *Collections*.
 Strawberry Hill, collection at, 22, 55, 65, 119, 146, 173, 179, 203, 204, 212, 216.
 Swinburne's Travels quoted, 219, 230.
 Southey quoted, 221; his Brazil, 281.
 Suetonius quoted, 301.
 Sureda, M., Director of Porcelain manufactory of Buen Retiro, establishes one at Moncloa, 221.

T.

TABLE, chronological, of the various classes of pottery, 303.
 of discoveries and progress in the ceramic art, 353.
 of the establishment of enamelled pottery, 357.
 of the history of porcelain, 359.
 of analyses of pottery and porcelain, 363.
 Tankard, etymology of the word, 288.
 Tantalus, cup of, 112.
 Tappia, Spanish mud walls, 225.
 Tschirnhaus, German chemist, fellow-worker with Böttcher, 130.
 Teapot described, 289.
 Tea, when introduced, 288.
 Tenacity, term explained, 289.
 Terraglia, 71, 290.
 Terra sigillata described, 290; invetriata, 264.
 Terra-cottas of the ancients, 275.
 Testa described, 290.

Theophilus, the monk, 41.
 Thompson's Dictionary quoted, 232, 247.
 Thorwaldsen, his works copied at Copenhagen, 168.
 Thuringian district described, 162.
 Tig, the old English parting-cup, 63.
 Tiles, described, 290.
 English, 291.
 French, Flemish and Dutch, 291.
 Irish, 291.
 Norman, 293.
 Mahomedan, 292.
 Persian, 294.
 Spanish, 295.
 Royal Exchange, 291.
 Tinaja, Spanish jars, 255.
 Tolentino, Nicolo da, Italian ceramic painter, 14.
 Tortoise-shell ware, 63.
 Townshend's Travels quoted, 220.
 Trenchard, Sir Thos., receives the King and Queen of Castille, 47.
 Tressaillures. See *Crackle*.
 Tsoui-Ki, Chinese name for Crackle, 238.
 Trou, Director at St. Cloud, 191.
 Trophies described, 295.
 Tumulus described, 295.
 Tupinambas of Brazil, 281.
 Turkey stones described, 291.
 Tureen, etymology of, 298.

U.

UMBRIAN WARE, 3.
 Urbino, Dukes of, great patrons of the manufacture of majolica, 10.
 Urn described, 298.

V.

VALLE, Pietro della, quoted, 225, 294.
 Vasajo, Maestro Geronimo, Italian ceramic painter, 14.
 Vases, classification of, 299.
 Etruscan, 299.
 Greek, 299.
 Venice ware, 101.
 Vitellius, his ragoût, 272.
 Vollkeim, Count, on the murrhine vases, 266.
 Voltaire, Siècle de Louis XIV. quoted, 191.

Von Lang, Baron, establishes the Porcelain manufactory at Fürstenburg, 151; Copenhagen, 167.

Von Gronsfeld founds Porcelain manufactory at Amsterdam, 166.

W.

WALL, Dr., founds the Porcelain manufactory at Worcester, 182; inventor of printing upon china, 182.

Waller quoted, 288.

Walpole, Horace, 105, 179, 223. See *Strawberry Hill*.

Walpole, Lady Catherine, 146.

Warham's, Archbishop, drinking bowl, 118.

Water-coolers of Spain, 226; Egypt, 227; perfumed, 227; Persia, 227.

Watkins' Life of Queen Charlotte quoted, 175.

Watteau, paintings after, 197.

Way, Albert, on tiles, 291.

Wedgwood, Josiah, English keramist, memoir of, 66; his Queen's ware, 64; other ware, 83.

Wegeley establishes Berlin Porcelain manufactory, 158.

Wilkinson, Sir Gardener, quoted, 97.

Williams, Sir C. Hanbury, Poems quoted, 63.

Winckelmann quoted, 274.

Wood, kinds used in porcelain kilns, 206.

Worcester, Nash's County History quoted, 182.

Worcester, Green's History and Antiquities of, 182.

Wraxall, Sir Nathaniel, quoted, 158.

Wurtemberg, Charles Eugene, establishes the Porcelain manufactory of Ludwigsburg, 157.

X.

XANTO, Italian ceramic painter, 14, 24.

Z.

ZIESELER, German ceramic flower painter, 151.

12672

Y 6

LONDON:

BRADBURY AND EVANS, PRINTERS, WHITEPRIARS.